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the Pennsylvania connection

Vol. 2, No. 1 October 1980

a memo from the Pennsylvania Public Television Network

Senatorial Debates

The seven PPTN member stations will present coverage of the League of Women Voters Senatorial Debate between Arlen Specter and Peter Flaherty on Sunday, October 12.*

Presentation of the debates is a cooperative effort of public and commercial television in Pennsylvania. WNEP-TV, a commercial station in Wilkes-Barre, will initiate the broadcast from the Hershey Convention Center and will transmit, via their portable microwave, to the PPTN Operations Center. PPTN, in turn, will transmit to the seven member stations.

*WPSX/University Park 8:00 p.m. - 9:00 p.m.
WITF/Hershey .... 10:00 p.m. - 11:00 p.m.
WHYY/Philadelphia 10:00 p.m. - 11:00 p.m.
WLVT/Allentown.. 10:00 p.m. - 11:00 p.m
WVIA/Scranton... 10:00 p.m. - 11:00 p.m.
WQLN/Erie..... 10:00 p.m. - 11:00 p.m.
WQED/Pittsburgh . 11:00 p.m. - 12:00 a.m.

Fundraising Results

During the nationally-coordinated August fundraising and public awareness effort, 87 participating public television stations throughout the country reported receiving $6.3 million in viewer pledges, with some stations still completing their campaigns.

In Pennsylvania, five participating stations received a total of $387,144 in viewer pledges. The breakdown is as follows:

WQLN/Erie $37,000
WITF/Hershey $62,000
WQED/Pittsburgh $64,510
WVIA/Scranton..... $81,096
WHYY/Philadelphia $142,538

WPSX/University Park does not participate in fundraising efforts; WLVT/Allentown did not take part in the August pledge campaign.

Second School Improvement Teleconference

The second School Improvement Teleconference, a collaborative effort of WQED/Pittsburgh and the Pennsylvania Department of Education (PDE), will air Wednesday, October 8 from 2:00 p.m. - 3:00 p.m. on the seven PPTN member stations.

According to the PDE, this teleconference will focus on the relationship between teacher and student, from kindergarten through college. Teachers and administrators will look at ways to use their knowledge of learning and teaching to respond to what students say they want and need.

The main segment of the program, which features the Secretary of Education and the Commissioners of Basic and Higher Education, will originate from WQED. The studios of the other six stations will contain audiences of school district personnel who will participate in discussion with one another from studio to studio.

"National Geographic Specials" Honored

"Mysteries of the Mind" and "The Invisible World," two **National Geographic Specials** which aired last season, won first place in the Cindy Competition, sponsored by the Information Film Producers of America, Inc.

"Mysteries of the Mind" offers a compelling and important look at critical new discoveries about the mind. "The Invisible World" offers an absorbing look at the realms beyond man's sight. The **National Geographic Specials** are co-produced by WQED/ Pittsburgh and the National Geographic Society.

Football Fever

The start of the new Penn State football season also means the return of **TV Quarterbacks** to the seven PPTN member stations (Check local listings for day and time).

This year the series will be produced at a new time and with a new format. Moved from Wednesdays to Sundays, the half-hour weekly program will feature head coach Joe Paterno and exclusive highlights from the previous day's game. Also included will be many favorite features such as player interviews (this year recorded on the Penn State campus) and the questions for Coach Paterno, but there will be a few changes as well. The program will provide a more personalized look at what happened on the playing field. Viewers will see more than the traditional play-by-play highlights as **TV Quarterbacks** focuses on key plays and many aspects of the game — kicking, the defensive secondary, the offensive line, and more.

In addition to highlights and previews of the next opponent, Coach Paterno will discuss wide-ranging issues having an impact on the entire college football scene. Topics might include recent scandals in recruiting and alteration of grades, the effects of high fuel costs on schedule planning, and the need for a playoff to determine who really is "number one."

As in past seasons, Fran Fisher and Jim Tarman will continue to host the series, which is produced by WPSX/University Park.

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On The Air

wvia-tv/fm
THE PUBLIC BROADCASTING CENTER

The early months of 1966 found WVIA/ Scranton in the throes of getting on the air, a day-by-day task finally accomplished at 6:39 p.m. on Monday, September 26, 1966. When first on the air Channel 44 had no studio and broadcast from a cramped transmitter atop Penobscot Knob, Mountaintop. The 200-foot antenna was completed just three days before air date.

Without aid, comfort, loaned equipment, and borrowed cable from the three local commercial TV outlets (Channels 16, 22, and 28), WVIA would have been months late getting on the air. Taft Broadcasters, then the owner of Channel 16, made a major contribution by donating its old transmitter facilities. This $330,000 gift was counted by Channel 44 as matching monies to get seed grants. In addition, Channels 16 and 28 made studios available to WVIA for tape productions of local programming.

Four days after Channel 44 went on the air, an abbreviated instructional television schedule to schools was inaugurated. Thus, WVIA's early broadcast schedule was confined to a few hours on week days, four hours in the evenings, and no weekend broadcasting or summer daytime programming. Though program schedules were erratic, a new era in television broadcasting had begun and by early 1967, public TV was growing steadily as a medium of enrichment and a trusted source of information for the people of Northeastern Pennsylvania.



TV 44's Annual Auction



The WVIA Public Broadcasting Center near Pittston.

How many viewers WVIA attracted during the first few weeks of broadcasting was hard to measure. One thing certain, Channel 44 was yet to be a household word. Now, according to Nielsen survey, TV 44 is consistently among the "most watched" public television stations in the country.

As WVIA grew in programming and other educational/public TV services, so did its need for sufficient broadcasting space. On December 1, 1969, Channel 44 moved its office from two Sunday School rooms in Wilkes-Barre's First Presbyterian Church to Scranton. The business office was located in the basement of Robert Morris Grade School in the Green Ridge sector and the studios in a new communications wing at nearby Marywood College. The split-office setup would be WVIA's home address for nearly five years with those facilities loaned on a maintenance cost only agreement.

The period of operations from Marywood saw WVIA reach broadcasting maturity, proving public TV in Northeastern Pennsylvania could do a variety of programming very well. Via interconnection with public and educational networks on national, eastern seaboard, and state levels, Channel 44 kept its viewers abreast of the early seventies with programs focusing on America's racial, political, and environmental concerns. During those five years, local programming also became a substantial part of WVIA's schedule. Town meetings, debates, political forums, and other live specials gave Channel 44 recognition as a medium of expression, and many viewers became station members.

Meanwhile, one goal remained foremost in the visions of station manager, staffers, and board members of Northeastern Pennsylvania Educational Television Association, the non-profit governing body of WVIA. That ambition: to build a new broadcasting facility.

This long-range planning and financing was finally realized by construction of a $600,000 Public Broadcasting Center near Pittston. Occupancy took place November 20, 1972. In April of the following year, WVIA-FM initiated public radio broadcasting.

Since October, 1975, WVIA broadcasts 20 hours a day, seven days a week — longest broadcast day among U.S. public TV outlets. As the state-mandated educational TV outlet for Northeastern and Northcentral Pennsylvania, WVIA serves some 50 member school districts, and is carried by some 100 cable companies spanning more than one-fourth of the state and small parts of New York and New Jersey.

The station budget for the first year of operation was $125,000. Today the budget for TV and radio is $1,950,000. TV 44's Public Broadcasting Center employs 50 persons.

WVIA's Board of Directors comprises 30 area citizens who are responsible for all final decisions. Present Chairman of the Board is Dr. John Walsh, Clarks Green, who on September 1 also was named acting general manager, succeeding George H. Strimel, Jr. Mr. Strimel, WVIA's only manager in its 14 years of broadcasting, resigned as president and general manager to enter a private cable company as its president. The Board is in the process of searching for a replacement.

According to Strimel, who has seen the station progress from infancy, WVIA's willingness to take new programming steps as trends change and to lend a good ear to program suggestions from viewers has helped to assure continued public TV growth and success in the area.

Something For Everyone

Four new public television series premiering this fall will focus on the special concerns of minorities. Designed specifically for young people, the new series are **Up and Coming, From Jumpstreet, Bean Sprouts,** and **Vegetable Soup II.** These four, plus expanded and returning series such as **People of the First Light, Que Pasa, USA?, As We See It, Villa Alegre,** and **Pearls**, will explore the ethnic diversity of Blacks, Hispanics, Chinese and Japanese Americans, and native American Indians. These series are part of a "multi-cultural strip" of programming to be aired each weekday, offering a variety of positive ethnic role models for children.

This insert, prepared by PPTN's Public Information Office, features the new and returning minority-oriented series. Check local listings for all broadcast days and times.



UP & COMING

To help teens explore their feelings, values and personal goals, **Up and Coming,** a series of 15 half-hour dramas, presents a fresh and honest look at many of the concerns and experiences common to teens today. The dramatically engaging stories not only stand on their own as entertainment, but also leave teen viewers thinking and perhaps a bit more capable of understanding and dealing with important issues in their lives.

Up and Coming centers on three teens — Kevin Wilson, 17; his sister Valerie, 15; and their younger brother Marcus, 14. The Wilson teens and their parents, Frank and Joyce, are a tightly knit, striving Black family. Although the family is close, they do have conflicts, especially as Kevin, Valerie and Marcus try to deal with life as individuals.

After years of planning and hard work, the Wilsons move from a lower class, Black neighborhood in San Francisco to a more affluent, integrated area of the city. The move means new challenges for the Wilson teens. They transfer to Hamilton High School, the most innovative public school in the city, a school that demands more but also provides a better education for them than they received at their old school.

Each teen is faced with the kinds of problems that come with adjusting to a different social environment, and the often turbulent demands of handling personal relationships, peer group pressures, budding sexual development, career decisions and other issues common to adolescents — regardless of their race. How well the Wilson teens handle and learn from these situations is what **Up and Coming** is all about. The series also presents a more positive and varied perspective of Black life than is commonly seen on television and works to discourage racial stereotypes.

Prior to **Up and Coming's** production, extensive research — including interviews with hundreds of teens from varying backgrounds and races, consultation with leading social scientists and a thorough search of social sciences literature for findings on adolescent development and problems — was undertaken to define priorities and areas of concern related to teen growth and development, and to determine which of these could be addressed in a dramatic television series.

As a result of the research, **Up and Coming** was developed with several goals in mind for its teenage audience. They include: enhancing self-awareness and self-esteem, a better understanding of common personal and social adolescent problems, learning strategies to deal with problem situations, as well as developing a more realistic sense of the ways racism does and does not influence personal decisions.



The Wilson family confronts the challenges of a new neighborhood and adolescent life in **Up and Coming**.

FROM JUMPSTREET

A story of Black Music

From Jumpstreet traces the roots of Black music from West Africa to the South Side of Chicago, from a church in Washington, D.C. to a jazz club in New Orleans.

The series title, **From Jumpstreet**, comes from the Black expression meaning "from the beginning." And from the beginning, music fans are treated with rare film clips of famous Black performers of the past, such as Billie Holiday, Louis Armstrong and Big Mama Thornton. Contemporary talent includes Stevie Wonder, Dizzy Gillespie, Bo Diddley, Carmen McRae, and Pearl Bailey.

From Jumpstreet is directed primarily toward Black high school students; however, the extensive lineup of top performers is sure to draw attention from music buffs of every category and style.

Host Oscar Brown, Jr. is a singer, songwriter and playwright with nearly a dozen albums to his credit. He and his guests will explore the origins of modern jazz, disco, and soul music from early gospel, blues, rhythm and blues, and African music.





Some of the top talent appearing on **From Jumpstreet**.

Bean Sprouts

Bean Sprouts is a new five-part series, conceived and created by teachers, community workers and business people in San Francisco's Chinatown. The series is a truthful, distinctive portrayal of Chinese American children in their festive community and an expression of love for their rich heritage. A lively combination of drama, documentary, music, and animation, **Bean Sprouts** explores not only the Chinese culture, but also the feelings connected with being different.

The series follows several 8 to 12-year-old Chinese American children into their homes and surrounding neighborhoods and looks for solutions to the problems of being told, "You look funny," or, "You eat funny food." **Bean Sprouts** delves into the burdens of sex stereotyping, the joy of artistic expression, the injustice of racial prejudice and the beauty of Chinese customs and celebration.



Simon (center) and Manolo (right) invite their shy friend Robert to join them fishing in **Bean Sprouts**.

Solutions to these problems are presented naturally, letting the children, their families, and peers speak for themselves. If the solutions sometimes seem "too good to be true," says series producer/director Loni Ding, they do show what can happen if people are open and curious enough to ask questions to try and find out about each other. Chinese American kids can begin to feel special rather than different. All children can recognize feelings and experiences which they share. As a case in point, Loni Ding tells the story of a non-Asian child who had formed a growing friendship with a fellow cast member, a Chinese American boy.

"I told all the kids that they'd have to keep their grades up if they wanted to stay with the show, and the blond boy was so eager to keep on and not lose touch with his new friend that he really started studying like crazy. It turned out that he not only kept his best friend but he found himself getting really strong in math, which he'd been terrible at before! It's a tale which bears out the comments of several reviewers who say, "These shows make you feel good."

VEGETABLE SOUP II

Vegetable Soup II uses animated sequences, serials, folktales, and dramatic skits to explain to Cuban, Black, Anglo, Chinese and Japanese children that, although they may look and speak differently and their customs and social mores are not the same, there is no reason why they can't be friends. The award-winning series of 39 half-hour programs is designed for children aged 5-12.

Vegetable Soup II teaches acceptance of individual and group differences as well as good feelings toward one's own ethnic group. Each show stresses appreciation of different points of view, promotes cooperation with different racial, ethnic, and sex groups, and rejects role-stereotyping.

"One of the great values in **Vegetable Soup**," says series director Luberta Mays, "is that it enables the teacher to have the subject of race introduced by a party once removed. The teacher gets off the hook of a one-to-one confrontation."

Mays adds that the series name derives from the idea that a bowl of soup requires a mixture of many ingredients — each adds to the flavor while maintaining its individual identity.

"It's a better name than, for example, the melting pot," Mays adds, "because the latter implies a breakdown of individual differences which we don't stress in **Vegetable Soup**."

Many animated characters star in the series. One of them is "Woody the Spoon," who tells the children how to make ethnic dishes such as Native American fry bread, Mexican-American guacamole and Chinese American cornflower soup. Singer Bette Midler is the voice of Woody. The other well-known animated character in the series is Long John Spoilsport, portrayed by actor James Earl Jones.

"Through animation and other techniques, we're striving for an understanding between children," Mays says. "Black, white, brown — we may look different and have different customs and traditions — but we can still learn to get along with each other and be friends — that's what **Vegetable Soup** is all about."





James Earl Jones and Bette Midler provide narration for two animated characters on **Vegetable Soup II**.

Returning Series

Villa Alegre

a multi-cultural television experience



The Morita Dance Company of New York performs a choreo-poem "shakti" on **Pearls**, a documentary series about the history and culture of Americans of Asian descent.

People of the First Light

A Television Series about Native Americans in Southern New England



The amusing and touching adventures of the Penas, a Cuban American family coping with their new life in Miami, are featured on **Que Pasa, U.S.A.?**



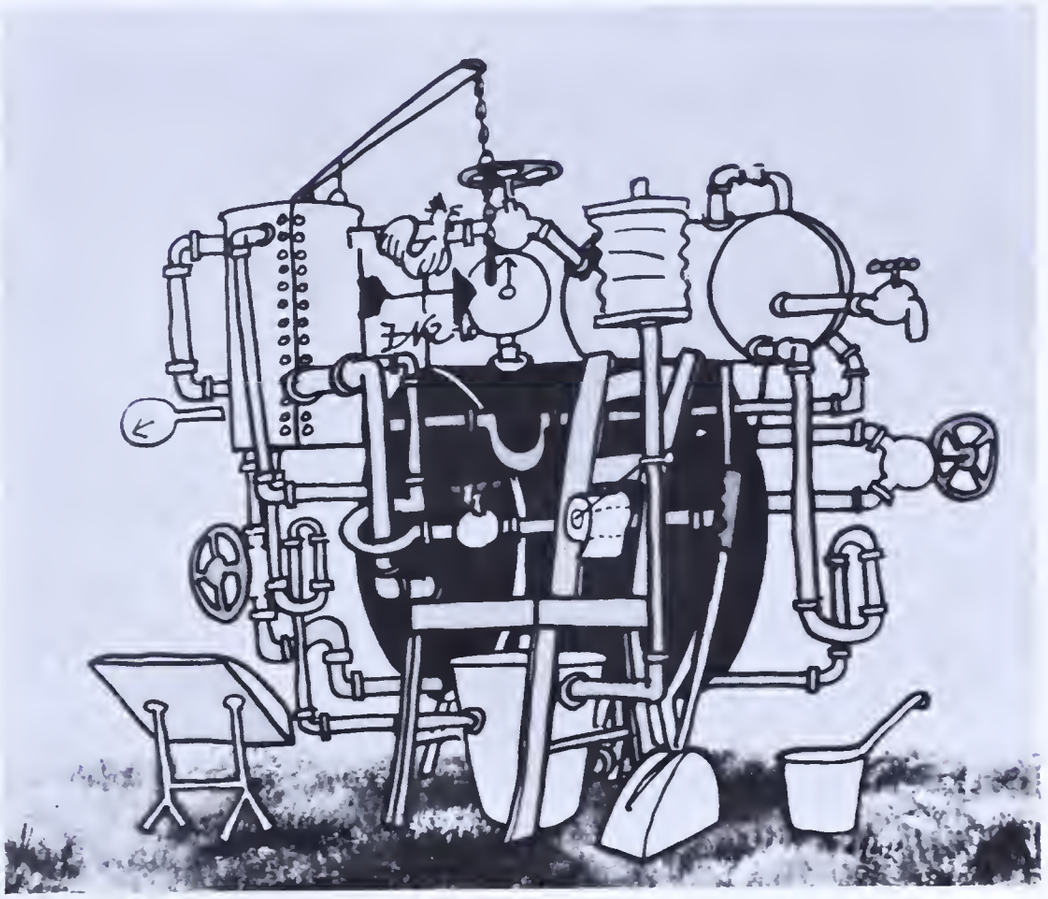
As We See It looks at the school desegregation issue through the eyes of students.

From Privy To Water Closet: 80 Years Of Progress

The Natural History of the Water Closet flushes out everything you've always wanted to know about water closets and probably much, much more. The musical documentary, produced by WITF/Hershey, airs nationally Wednesday, October 29 on PPTN and PBS member stations (Check local listings).

Stated simply, **The Natural History of the Water Closet** is an inquiry into the design, manufacture, function, and historical origins of plumbing fixtures used in private dwellings and public buildings for the sanitary removal of biological waste products, together with an account of the impact of water-borne sewage systems upon contemporary architectural practice, and an outline of current wastewater treatment techniques in large American cities.

Subtitled "A Documentary Cantata," the half-hour program explores, in a humorous fashion, man's ingenious attempts over the years to deal with human waste. Included is a survey of the evolution of the modern-day water closet with a detailed description of its action. Plunging even more deeply into the subject, the program examines the role of hotel design in influencing the configuration of the typical American bathroom, a modern sewage treatment facility, and a plumbing fixture manufacturing company.



This plumbing contraption helps tell the story on **The Natural History of the Water Closet**.

Fifth Season For "Once Upon A Classic"

Public television's award-winning family drama series **Once Upon A Classic** begins its fifth season with "A Tale of Two Cities" Saturday, October 4 on PPTN member stations (Check local listings).

Charles Dickens' famous work, "A Tale of Two Cities," presented in eight half-hour episodes, tells the story of mystery, love, and honor during the French Revolution. The settings are Paris, where an entire society collapsed and "The Terror" sent thousands to the guillotine; and London, where people watched the vengeful slaughter of the French aristocracy. The program will be captioned for the hearing-impaired.

Once Upon A Classic was recently selected as "best" in children's weekend television programming in a study conducted for "TV Guide" by a panel of psychologists, educators, physicians, and members of a parenting organization. It was rated first among 27 series.

The programs in the study were rated for entertainment and educational and/or social value, then given an overall rating. Production values, music, attitudes toward violence, racism, sexism, role modeling, and age appropriateness were taken into consideration in rating the programs.



In "Tale of Two Cities," British actor Paul Shelley performs a dual role as Charles Darnay and Sidney Carton, both of whom are in love with Lucie Manette, played by Sally Osborn.

Public Television Receives Emmys

Public television has received three Emmy Awards from the Academy of Television Arts and Sciences in one program category and two individual achievement categories. The winners are:

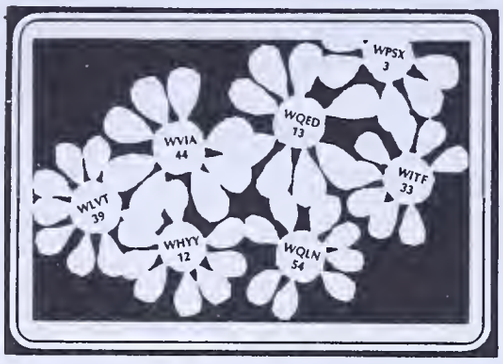
— **Fred Astaire: Change Partners and Dance,** from WNET/New York, in the category, Outstanding Program Achievement/Special Class;

David Clark, Joel Fein, Robert L. Harman, and George E. Porter (Film Sound Mixing), for **National Geographic Special:** "Dive to the Edge of Creation," from the National Geographic Society and WQED/Pittsburgh, in the category, Outstanding Individual Achievement/Informational Program; and

— Mark Schubin (Live Stereo Simulcast) for **Live From Lincoln Center:** "Luciano Pavarotti and the New York Philharmonic," from WNET/New York, in the category, Outstanding Individual Achievement/ Creative Technical Crafts.

In addition, PBS shared an Emmy Award with the National Bureau of Standards and the American Broadcasting Company for the development of the closed captioning system for the hearing-impaired in the Outstanding Achievement in Engineering Development category.

Station To Station



This is the sixth election year that **WPSX/University Park** will present **The Candidates** as a service to area viewers. A total of 39 candidates from the Channel 3 area, seeking office for the Pennsylvania House and Senate and for the U.S. House of Representatives, have accepted the station's invitation to appear on the series. **The Candidates** consists of a 15-minute interview with each candidate to discuss the important issues in his/her district. Each candidate for a given office will be asked the same set of questions to ensure objectivity. Questions are prepared in conjunction with the League of Women Voters and Robert O'Conner of Penn State's Department of Political Science. The series host will be Robert C. Dudley, WPSX assistant director of broadcasting.

At **WVIA/Scranton**, Joe Sokirka has been named director of on-air promotion, a newly created position. Sokirka has a background in advertising and copywriting. He graduated from Stroudsburg State College with a B.A. in English and a minor in communications. WVIA's development department has added Karen Stone as corporate underwriting specialist. Stone is a 1977 graduate of Juniata College with a B.S. in marketing. She previously held positions with the sales department of radio station WFEC in Harrisburg and Scranton area radio stations WPAX and WARM.

Two television courses are now being offered by **WQLN/Erie** in conjunction with two area colleges. Edinboro State College is offering credits for **Work and Society**, a 12-week series which chronicles work patterns from ancient to modern times. The other series, **TV Speed Learning**, is a 9-part program which teaches viewers advanced reading-thinking skills. **TV Speed Learning** is a cooperative effort of Mercyhurst College and WQLN.

This fall **WITF/Hershey** begins two new local programs. **The Gathering Place** is a weekly half-hour series featuring cultural and community affairs. **Commonground** is a weekly half-hour series focusing on issues of social responsibility. In addition, WITF's **Newsmakers** series will continue weekly, providing coverage and analysis of the news.

A group of seven TV producers from Korea recently visited **WQED/Pittsburgh**. They viewed an episode of **Connections** and expressed interest in new programming ideas about science and technology. Included in the literature the producers took home were photos of Bill Bixby, host of **Once Upon A Classic**. They immediately recognized him as a popular Korean television figure — The Incredible Hulk. Their impersonations of The Hulk were very good !!

WLVT/Allentown has begun its sixth season of minority-oriented series with **Mundo Hispano** and **Lehigh Valley Black Exposure. Mundo Hispano** is geared toward the interests of Hispanic peoples and is broadcast weekly in Spanish. Monthly, **Lehigh Valley Black Exposure** focuses on news, information, public affairs, and performances of special interest to the Black community.

WHYY/Philadelphia's public radio station WUHY-FM has moved to the station's Public Broadcasting Center on Independence Mall. The dedication of the new radio headquarters marks the completion of the first major step in WHYY's transformation of its new facility, the former Living History Center Museum, into a public broadcasting facility. The dedication also launched the next phase of WHYY's Building Fund Campaign, headed by newly-appointed Chairman, Harold A. Sorgenti, President of ARCO Chemical Corporation. To complete plans for the transformation of the new building, WHYY requires $4.6 million in funds and equipment, of which $1.8 million has been committed. The balance is being solicited by a special committee, headed by Mr. Sorgenti, composed of members of the Board of Directors and other business and civic leaders who will approach a carefully selected group of businesses, foundations and individuals.

The Pennsylvania Public Television Network:
WLVT/Allentown,
WQLN/Erie,
WITF/Hershey,
WHYY/Philadelphia,
WVIA/Scranton,
WQED/Pittsburgh,
WPSX/University Park

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the Pennsylvania connection

Vol. 2, No. 2 November 1980

a memo from the Pennsylvania Public Television Network

Pennsylvania Town Meeting

The first in this year's series of **Pennsylvania Town Meetings** will air Thursday, November 13, at 8:00 p.m. on the seven PPTN member stations.

Pennsylvania Town Meeting: An Election Perspective will be an account of the results of the November 4th election and the effect on Pennsylvania.

The live, one-hour program will be produced by WPSX/University Park for PPTN. John Grant, executive producer at WPSX, will host the program from PPTN's Operations Center in Hershey. Each of the stations will participate with guests at their studios.

The **Pennsylvania Town Meeting** series is funded by a grant from PPTN.

ITV Preview At PPTN

PPTN recently hosted the annual instructional television (ITV) preview meeting at its Operations Center in Hershey. The preview provided teachers and educators with the opportunity to screen programs for use in classrooms as an aid to instruction.

Attending the three-day meeting were teachers, instructional material service directors from intermediate units, curriculum personnel from the Pennsylvania Department of Education, and ITV directors and utilization staff from the seven PPTN member stations and broadcast councils.

Representatives from the national distributors of ITV series were also on hand to give background information on their series and to answer questions from the group. A special workshop on the new series "Read All About It" was presented by Frank Trotz, program specialist from TV Ontario, the producing agency.

Arts In Television Project

WPSX/University Park and The Pennsylvania State University's College of Arts and Architecture have jointly established the Arts in Television Project, a series of six 30-minute pilot programs designed to stimulate awareness and support of the arts.

William C. Miller, recently named assistant director for the arts at WPSX, will develop the project in conjunction with Walter H. Walters, dean of the College of Arts and Architecture. Dean Walters will host the programs and interview some of the artists who will appear on the programs, which are scheduled for national distribution through public television in 1981.

"The programs won't be rooted in Penn State," Walters explained. "Selections of talent and material will be based on where — nationally, regionally, or locally — we can find the best in performing arts, fine arts, visual arts, and crafts."

According to Walters, the target audience for the series of programs is a literate group with a knowledge of the arts ranging from the casual to the sophisticated. "While the material to be presented through the series will assume some pre-knowledge on the part of the audience, our approach will be straightforward — not patronizing," he explained. "Basically, we're concerned with advocacy of the arts and developing audiences."

The program's format will be flexible so that any individual program may deal with one subject in depth, if appropriate, or may deal in magazine fashion with three or four subjects. The style of presentation will be as formal or as informal as the material warrants.

Penn State may work in a consortium arrangement with other colleges and universities having comparable cultural centers, Miller said. Walters believes the series will stimulate interest among other land grant institutions with television production facilities to participate by contributing segments to the series

The goals of the project are to gain new audiences for public television, increase awareness of the arts and the cultural centers at the state universities, and through all of this, increase the attending publics for all arts.

Parker Serves On EDP Committee

Gov. Dick Thornburgh recently established a Special Committee on Electronic Data Processing (EDP) to develop and implement a master plan for the Commonwealth's EDP systems. H. Sheldon Parker, Jr., PPTN's general manager, was appointed to serve on the committee along with several other state agency heads, legislators, and a U.S. Steel executive. Robert C. Wilburn, Secretary of the Governor's Office of Budget and Administration, chairs the committee.

The goal of the committee is to plan for the efficient use and rational growth of the state's widespread EDP system, streamlining the process wherever possible. Currently, 28 independent agency networks service over 2,000 terminals at a cost of more than $6 million annually for operations. The state's computer system currently requires over $90 million each year for operations.

One of the first actions of the committee was a proposal to consolidate the independent networks with a standardized data communications system that should result in a cost savings. Integration of the many separate networks would allow the state to reduce the number of existing data lines and terminals, while gaining more productivity from the communications equipment.

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PENNSYLVANIA STATE LIBRARY
DOCUMENTS SECTION

On The Air

WPSX-TV



WPSX's satellite dish receives programming via the Westar communications satellite.

WPSX-TV, Channel 3 in University Park, first went on the air on March 1, 1965, becoming the nation's 101st educational television station to begin operations. That first day of broadcasting marked the culmination of more than a decade of research, development, and experimentation at The Pennsylvania State University. It also marked the beginning of a service that continues to grow.

WPSX-TV began with the mission of using television to extend the educational resources of The Pennsylvania State University. In its fifteen years, the station has been devoted to expanding its educational services and finding new ways to meet the needs of the people in its 29-county viewing area.

The transmitter for WPSX is located on Penfield Mountain, north of Clearfield, and is linked by microwave relay connection to the University where the program service originates. A relay station for the signal is located on Rattlesnake Mountain, eleven miles from the campus. WPSX broadcasts to a potential viewing audience of more than one million individuals.

Initially, programming plans for the station concentrated on the development of an in-school television service for elementary and secondary schools in Central Pennsylvania, and the Allegheny Education Broadcast Council (AEBC) was formed to create financial support for the service. Through the AEBC, WPSX began to broadcast, and continues to broadcast, a full daytime schedule of instructional programs to be used in classrooms.

In September 1965, the station added an evening schedule of programs provided mainly by National Educational Television (NET), a national program service later succeeded by the Public Broadcasting Service. In 1978 WPSX began receiving the PBS program service by Westar satellite.

In December 1965, WPSX acquired its studio facilities on the Penn State campus. With the help of a commercial station in the area, which lent the new station some initial equipment, WPSX began to produce quality programs that met the specific needs of the local audience. Several early programs were produced for use in schools. The University Of The Air was established at that time to serve the adult education needs of the community. The earliest University Of The Air series was a 54-program series on art history used for college credit courses. There were also programs on meteorology, geology, and teaching modern math, among others.

Another production unit concentrated on producing programs of a more general information nature. The station also created public affairs documentaries and performing arts programs featuring arts from the University and many area communities.

Penn State Television's commitment to public affairs and arts programming continues. Through the Rural America Documentation (RADOC) project, the station continues to document rural life in America with series on local hospitals, business, and religion. Focus of the newest RADOC production is education. This year WPSX has established the Arts in Television project with Penn State's College of Arts and Architecture to produce programs for national distribution on performing arts, fine arts, visual arts, and crafts.

In 1977 WPSX began an experiment in summer daytime programming, offering how-to and other instructional programming for an additional two hours a day under the Summer Semester project, expanding to a schedule of 10:15 a.m. to 3:00 p.m. in 1980 with more than 40 series available to daytime viewers. During the regular school year, WPSX signs on the air at 7:45 a.m., providing an in-school service from 9:00 to 3:00, and signing off at 12:00 midnight.

An outgrowth of the station's involvement in instructional programming has been the establishment of a statewide cable television network, Pennarama, which carries courses and other instructional programs through the cooperation of the Pennsylvania Educational Communications System. This year, through various Open Learning courses for home study, Penn State is offering an associate degree in Letters, Arts and Sciences. Many of these courses are available as a result of the University's involvement in the first year of the National University Consortium.

WPSX also extends the educational resources of the University to the community informally through outreach projects and activities like the **Masterpiece Theatre** Lectures presented last year. The station, through **Weather/World** and other local programs, covers many events in area communities and plans to cover more beginning this fall and winter with the acquisition of new mobile equipment.

In 1980 WPSX-TV houses a full-color television production and broadcast facility. Through all of its expanding services, WPSX is rapidly developing into a telecommunications center for Central Pennsylvania, offering new ways to extend the University's educational resources to the Commonwealth and to serve the residents of Central Pennsylvania with quality television.



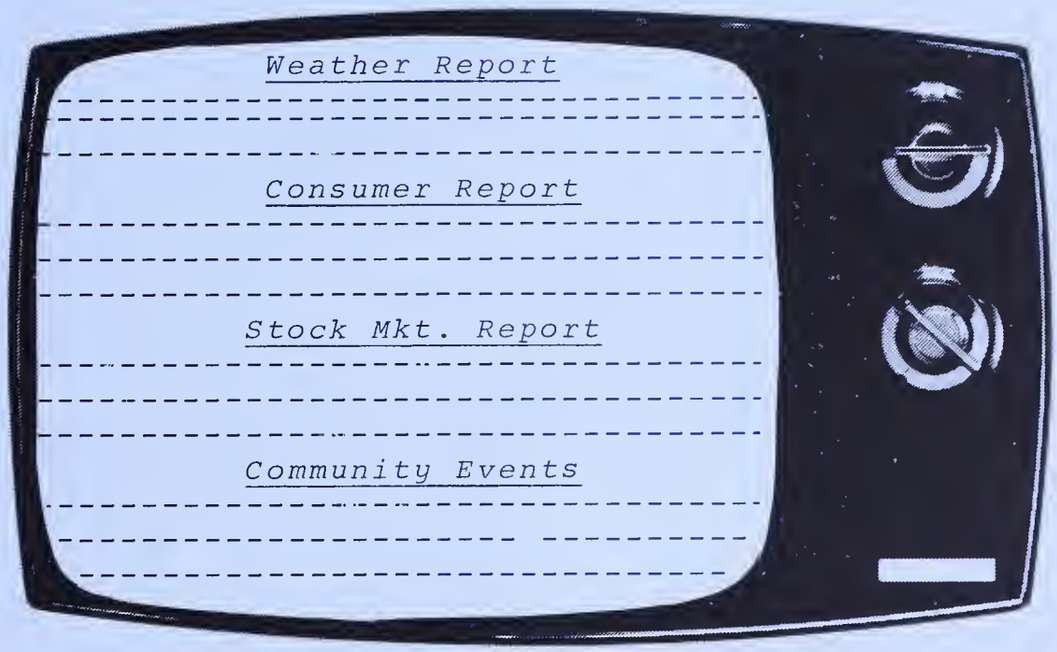
Kathleen Pavelko is the new host of WPSX's popular, long-running series, **Weather/World.**



Test Your TV Tech-knowledge-y

The revolution in communications technology has brought with it a glossary of terms that are being integrated into everyday language as use of the technologies becomes more prevalent. This insert, prepared by the PPTN Public Information Office, contains a quiz to let you test your knowledge of the new technologies. Perhaps you are already familiar with most of the words and phrases, but maybe we've come up with a few you don't yet know. Go ahead — test you TV Tech-knowledge-y ! Answers are on the back page of the insert.

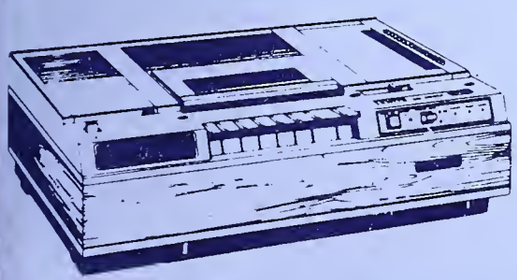
1. DBS refers to
   a. Dutch Broadcasting Service
   b. Delayed Broadcast System
   c. Direct Broadcast Satellite
   d. Don't Be Stupid



2. If your neighbor purchased a Betacord and you wanted to "keep up with the Joneses," what would you be in the market for?
   a. An x-ray machine
   b. A home video system
   c. A foreign car
   d. A tape recorder

3. Oracle and Ceefax are
   a. Kissing cousins
   b. Founders of public television
   c. Writers for Mark Russell
   d. British Teletext Systems

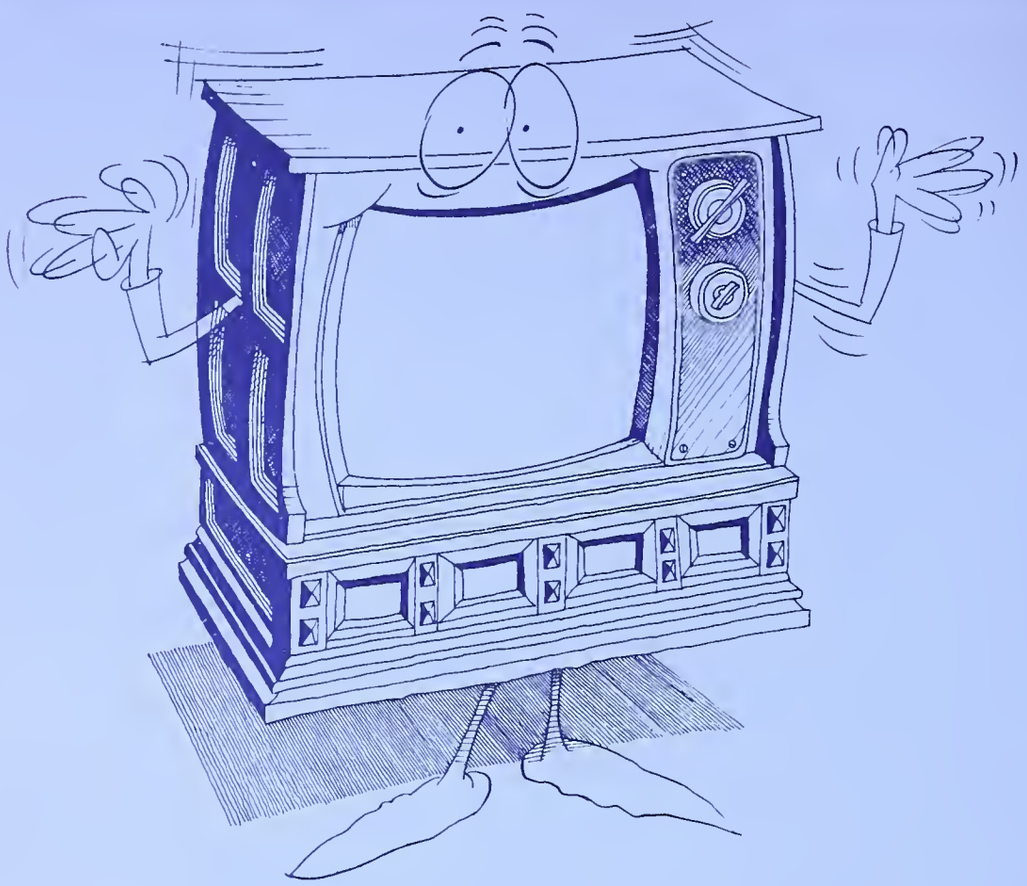
4. Cable has been in use since the early 1950s, with more than a dozen programming services currently using cable systems. Which of the following is not a programming service?
   a. CBN
   b. SIN
   c. C-SPAN
   d. RAN



5. The area on earth within which a satellite's signal can be received is called
   a. Signal Penetration Area or SPA
   b. Receiving Space
   c. Footprint
   d. Handprint



6. Which of the following does not pertain to optical fibers?
   a. A little thicker than a human hair
   b. Revolutionizing communications
   c. A boon to the farsighted person
   d. Capable of carrying a bandwidth of 600 megahertz



7. The Warner Communications cable experiment, Qube, is currently in operation in Columbus, Ohio. Which of the following is not a service of Qube?
   a. Multiple channel per-program pay services
   b. Nonprogram services such as security, fire alarms, and municipal services like medical assistance
   c. Furniture upholstering
   d. Two-way interactive programming



8. The equipment on a satellite that receives signals from an earth station, amplifies it, changes its frequency, and retransmits it back to earth is called
   a. Transponder
   b. Transmitter
   c. Translator
   d. Transporter

9. Recorded video material is reproduced from a videodisc by
   a. A laser and an optical sensor
   b. An electrical converter and a laser
   c. An organ grinder and a monkey
   d. MacNeil and Lehrer

10. PBS, ABC, and NBC recently implemented a service which provides subtitles for the hearing-impaired. This service is called
    a. Open monitoring
    b. Signing
    c. HELP (Help for Ears Listening to Programs)
    d. Closed captioning

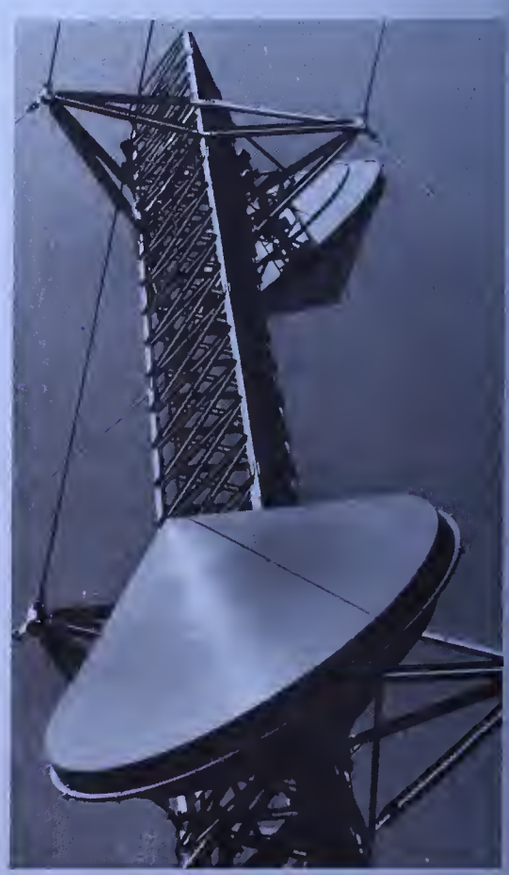
11. DATE is
    a. What you do on a Saturday night
    b. Digital Audio for Television system
    c. Data Auxiliary Television Equipment
    d. Something you add to nut bread

12. The first bilingual simultaneous transmission using the DATE system was
    a. Que Pasa, USA?
    b. Moliere
    c. The Honeymooners
    d. Austin City Limits

13. One of the following innovations using new technologies has been suggested for use in supermarkets. Which is it?
    a. Motorized shopping carts
    b. Robots that can be programmed to do your shopping
    c. A machine that compacts your groceries to fit in one bag
    d. Televised ads in the checkout line

14. A local television station whose programming is delivered via satellite to cable companies throughout the country is called
    a. Superstation
    b. Local affiliate
    c. Media market
    d. WKRP in Cincinnati

15. A space platform, or satellite cluster, connected by a central switching satellite could provide meteorological, earth resource, and other services in addition to telecommunications services. This futuristic concept is called
    a. The Enterprise
    b. TREK
    c. GASP
    d. Westar



16. "People are beginning to relate and study in great depth the potential of the technique as a regular entity in the organization of their business operations." — Herb Nunnally, manager of business development for Westinghouse. To what "technique" is Nunnally referring?
    a. Teletyping
    b. Teleconferencing
    c. Telegraphing
    d. Teleservicing

17. One projected impact of the new communications technologies is that of specialized audiences for increasingly specialized programming. This is often referred to as
    a. Broadcasting
    b. Narrowcasting
    c. Media modifying
    d. Specializing

18. The point above the horizon where an earth station's antenna is pointed in order to communicate with a satellite is called
    a. Point-counterpoint
    b. Look angle
    c. Directional angle
    d. Contact angle



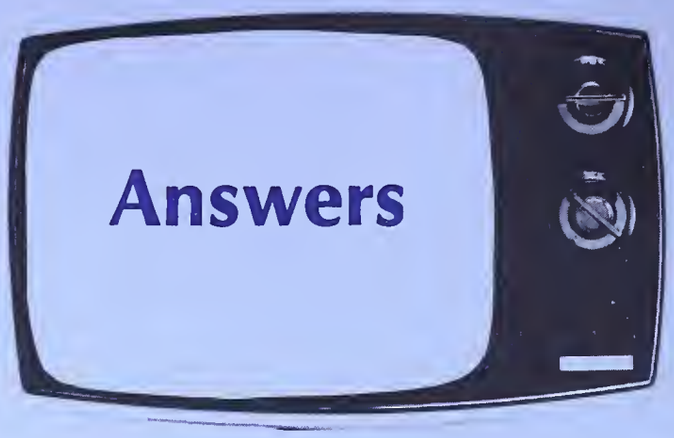
Mark Fisher



19. Which of the following does not refer to compressed video?
    a. A system for the transmission of images over telephone circuits
    b. Frequency or bandwidth compression
    c. "Stretching out" an image so that one minute is required for transmission
    d. A very small broadcast technician



20. A further refinement of the teletext concept allows a home television viewer to access an even larger computer data base via his/her home or office telephone. This service is known as
    a. Facsimile
    b. Dataphone
    c. Viewdata
    d. Telephone Databank



Answers

Check your level of expertise. If you answered between 18 and 20 correctly, consider yourself very "tech-knowledgeable." If you answered between 15 and 17 correctly, you're better than average. If your score is below 15, you'd better brush up on your technological terms !

1. (c) Direct broadcast satellites (DBS) would make individual home reception of broadcasts possible through the use of higher power satellites and small, mass-producible receiving dishes.

2. (b) Betacord is a home video system.

3. (d) Teletext is the generic name for what Britain's Independent Broadcasting Authority (IBA) calls Oracle and the BBC calls Ceefax. Teletext is a broadcast service which transmits text and graphics to the home television set with a conventional television signal. The teletext signal is broadcast on unused scanning lines in the vertical blanking interval. A decoder is needed to interpret and display the additional text and graphic information.

4. (a) Christian Broadcasting Network, (b) Spanish International Network, (c) Cable-Satellite Public Affairs Network, (d) The past tense of run.

5. (c) Footprint. The Wester series of communications satellites used by PBS has an 8,000-mile footprint.

6. (c) Optical fibers can't do a thing for the farsighted person. What they are capable of doing is increasing the channel capacity of cable systems. The fiber is so small and lightweight that a single cable could theoretically carry over 160 standard TV signals.

7. (c) As far as we know, Qube can not yet upholster furniture. The 30-channel system is teaching broadcasters and others a great deal about the feasibility of the "home telecommunications center" concept. One of the most interesting components of the Qube experiment is the five-button program selection box. The buttons provide a means to respond to questions posed by people appearing on a given program. The system permits questions and answers about a subject under discussion or the content and direction of the program itself. This form of viewer feedback is eventually expected to be an integral part of communications systems.

8. (a) Transponder. Each transponder operates on a different frequency and is capable of handling one frequency-modulated television channel with associated audio.

9. (a) A laser and an optical sensor. Physically, videodiscs resemble phonographic records. The metallic surface consists of microscopic grooves in which video material is recorded in digital form. Each circular track constitutes one full television screen of video information, with one side equaling 30 minutes of continuous viewing time. As the disc spins, the grooves cause fluctuations in the reflection of the laser which reproduces the recorded material. The fluctuations are electrically converted into standard television signals.

10. (d) Closed captioning translates the audio portion of a television program into captions that can only be seen on a television set equipped with a decoding unit.

11. (b) The Digital Audio for Television system, implemented by PBS last year, uses a digital encoding process to transmit up to four channels of high-quality audio on a subcarrier frequency along with the television picture.

12. (b) "Moliere," a five-part presentation of the **Great Performances** series, premiered January 9, 1980 in both French and English.

13. (d) Televised ads in the supermarket checkout line is an idea proposed by On-Line Media, Inc.

14. (a) Superstations like WTBS in Atlanta, Georgia, are taking advantage of the demand for more and different programming for the new high-capacity cable systems.

15. (c) GASP stands for global network o applicational space platforms. It is projecte that such a system might be able to provid millions of word circuits, data channels tha could relay trillions of bits of information pe second, or hundreds of television and vide conferencing channels.

16. (b) Teleconferencing provides a means for communication between individuals in different geographical locations via two-way closed circuit television. It is proving to be a very cost-effective alternative to some traditional methods of business operations. Educational institutions and government agencies are also discovering practical uses for teleconferencing.

17. (b) Narrowcasting.

18. (b) Look angle.

19. (d) Compressed video has nothing to do with the stature of a broadcast technician. The term refers to frequency or bandwidth compression, stretching out still pictures to transmit the image on ordinary phone lines. Slowing down the video signals causes them to emerge as an audible warbling tone suitable for use by the telephone system. Applications of compressed video include: one-way communications, two-way communications, monitoring of remote scenes or areas, and the interconnection of TV signals to computers for image analysis.

20. (c) Viewdata. Compared to the teletext systems, Viewdata has a much greater capacity to store and retrieve information. However, where teletext is free to any consumer with a television set, Viewdata involves a charge for the phone call and a possible fee from the data suppliers.

Teletext Project

The revolution in technology has had an enormous impact on information and ways in which we receive it. Traditional methods of accessing information are being challenged by the new technologies. One such component of this new class of communication media is broadcast teletext.

Broadcast teletext uses computer-stored print and graphical information, broadcast/cable or telephone wire distribution, and display on television sets equipped with decoders. The system offers the potential for such innovations as electronic newspapers, home information retrieval, electronic mail, and other services. Broadcast teletext has the capability of reaching millions of homes, with a minimum of expense to the user.

In spite of operational systems in Britain and worldwide interest in the concept, very little is known about the potential applications of broadcast teletext in the United States and the public requirements to implement them. To evaluate the public need, demand, and acceptability of this type of technology, the Alternate Media Center at New York University, in association with public television station WETA/Washington, D.C., will conduct a major study of information services delivered via broadcast teletext. The project, the first consumer evaluation, will focus on user needs and public service applications rather than the technology. It represents an opportunity to learn if there is a public need for the information services which can be provided via broadcast teletext and to shape the development of this and other home information systems.

The objectives of the project are: to assess the usefulness of teletext as a community information service, to gather reliable data on the usage of information services which are delivered via broadcast teletext, to evaluate the effects of information service delivered, to determine the relative acceptability of different classes of information service delivered, to provide practical and usable cost data, and to analyze problems associated with managing a teletext information service and other issues dealing with implementation of the service.

Other sponsors of the project are the Corporation for Public Broadcasting, the National Science Foundation, the National Telecommunications and Information Administration, and the U.S. Education Department. Many information sources will also be participating in the project, including "The Washington Post," "The Washington Star," District of Columbia government, and several federal agencies.

Donald Quayle, WETA's vice president for administration and special projects, is coordinator of the project in Washington. According to Quayle, teletext decoders will be placed in private homes as well as public institutions such as libraries, schools, and social clubs for the handicapped. Decoders will contain a meter to record the pages which are selected. Telephone and personal interviews will be given at intervals. Approximately 60 decoders are to be used during the first phase of the project — the fall of 1980 to the fall of 1982. The number of decoders will be increased during the second phase of the testing period.

The types of information the project will provide include national and local news and weather, sports scores, energy saving tips, health information, and special local events. This information can be updated weekly, daily, or many times during the day. Teletext content may also be coordinated with television programming. For example, it can provide a reading list which is pertinent to a particular program as well as give daily program schedules.

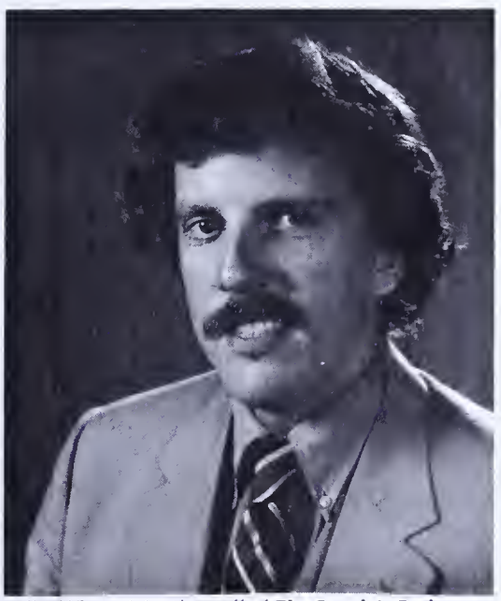
The Alternate Media Center will have overall responsibility for the project, conducting the research, managing the information service, and providing necessary liaison with information providers. WETA will have the editorial control of all information that is broadcast in keeping with its responsibilities as a broadcaster, and will also contribute to implementation and monitoring of the technical system

New Face On The People's Business

James B. Wiener has joined the staff of public television's Capital Unit as junior producer/reporter for **The People's Business**. His primary responsibilities include the "Inside" segment of the weekly series, which is a mini-documentary on an issue under consideration in the legislature, and the "FYI" segment, which provides consumer information about government agencies and services. He will also appear on air for Kathryn Larson or John Dimsdale as needed.

Wiener came to Harrisburg from Akron, Ohio where he was co-producer of a weekly news and public affairs series at the University of Akron's TV Center. He also taught an undergraduate course in television production at the University.

Wiener earned his B.A. in English from Ohio University. In addition, he has done graduate work in mass media communications at the University of Akron.



Jim Wiener joins the staff of **The People's Business**.

Adoption America

A nationwide community outreach effort will coincide with the broadcast of "Adoption America," Wednesday, November 26 on most PPTN member stations (check local listings).

"Adoption America" is part of the **Cover Story** series produced by WQED/Pittsburgh and "Newsweek Magazine " The one-hour program examines many of the complex issues that are part of the adoption process: adoption trends and legislation, independent adoptions and baby brokers, adoption of children with special needs, minority adoption and specialized agencies, international adoption, and adoptees' search for biological parents.

"Adoption America" will be telecast during Adoption Week, a national focus on children without families, originated by the North American Council on Adoptable Children, Inc. (NACAC), and coinciding with Thanksgiving Week in November. NACAC has compiled an adoption information packet to be offered free to interested viewers of the program.

PBS stations have been encouraged to follow the national telecast with local follow-up programs on adoption. Background and resource materials will be developed by WQED and incentive grants will be provided by the 3M Corporation, which is funding the **Cover Story** series.

Many PPTN member stations plan to provide local follow-up programs. Check local listings in your area for correct date and time of their broadcast.

Satellite Studio

WITF/Hershey is moving ahead with plans for a Harrisburg satellite studio as the first phase of their new community network concept. The South Central Educational Broadcasting Council, owner and operator of WITF-TV and FM, recently approved a budget of $265,000 to put the studio into operation. The satellite studio will be electronically linked via microwave to the station's transmitter on Blue Mountain, north of Harrisburg, and to the new station headquarters soon to be constructed in Derry Township. This new facility will house WITF's technical center with production studios and administrative offices.

The development of the satellite studio concept by WITF represents an effort to increase community participation and local programming. After an evaluation can be made of the Harrisburg studio, the next phase of the community network concept calls for similar studios in Lancaster, York, and Reading. The plan allows the concept to be refined as its efficiency and effectiveness are demonstrated through experience.

WITF hopes to enhance program potential with the satellite studios by providing the capability for live transmission from separate sites and for interconnecting all of the sites in one broadcast effort. Additional production capabilities are made possible by having a camera and recording device in each area immediately accessible as needs and occasions develop. Once established, the community network will provide direct service to schools, libraries, and other community groups throughout Southcentral Pennsylvania.

In outlining the concept, Dr. Robert F. Larson, WITF president and general manager, said, "The effect of the community network is to utilize all of Southcentral Pennsylvania as a large studio, serving our scattered communities through production and by building relationships across the coverage area."

Station To Station

The staff of **WQED/Pittsburgh** recently visited two local communities, Johnstown and Indiana, as part of their "Thank You Days," salutes to area communities for their support of WQED over the years. In Johnstown, staff visited the children at Lee Hospital, accompanied by Purple Panada, a character from **Mister Rogers' Neighborhood**. They also visited Cambria County Library where they presented a book for their collection. Indiana's visit came during their annual Farm City Days and WQED set up their own exhibit and participated in the festivities. They also presented a book to the Indiana Library. Response to both visits was most enthusiastic.

Public Communications, Inc., an affiliate company of **WQLN/Erie,** had its third national production of 1980 on the air at the end of October and early November when **The Stan Freberg Federal Budget Revue** was carried by most PBS stations. The "Musical Broadside at Bureaucracy and Waste" stars Stan Freberg, who also wrote, produced, and directed the production.

WPSX/University Park has begun filming for a half-hour program on Pennsylvania's Charter Day — March 21, 1981 — to mark the three hundredth anniversary of Charles II's grant of land now identified as Pennsylvania to William Penn. The special will be hosted and narrated by Pennsylvania-born actor Fritz Weaver at the historic Pennsbury Manor near Philadelphia. Other segments in the program will include dramatizations of the Hat Trial and other activities associated with Penn's ideas about the development of the new territory. The program will be broadcast on PPTN in the spring.

WLVT/Allentown was awarded a special recognition plaque by PBS in late September as winners of a national award for the greatest increase in corporate underwriting support for programming by a PBS affiliate during 1980 for the stations's market size. Sam Neely, WLVT Development Director, accepted the award on behalf of the station at the recent PBS Development Conference.

"An Unusual Film Series" is the subtitle of a new five-part series being presented by **WHYY/Philadelphia**. What makes the films which are a part of the **Reel Philadelphia** series unusual is that they do not fit into the conventional television film mold. The films are all produced by Philadelphia area independent filmmakers with ideas, styles, and perspectives that are not common in commercial films. **Reel Philadelphia** is hosted by film critic, author, and columnist Amos Vogel, who is presently Professor of Communications at the Annenberg School at the University of Pennsylvania. He is also founder and director of the New York Film Festival and the Film Department at Lincoln Center.

WVIA/Scranton kicked off the premiere of their fall programming schedule with a "double truck," a two-page spread in TV GUIDE. Along with program information was a coupon for a free October program guide. The response was enthusiastic, with over 300 requests for the guide.

In November, **WITF/Hershey** will take a unique look at education in a month-long effort designed to examine, on a local level, the major problems and issues facing education systems every year. Three topics will focus on: the makeup and cost of the educational system; authority in the classroom; and teacher burnout. Programs will also consider minority issues, art and cultural education, and experimental efforts in teaching. WITF hopes to bring together students, parents, teachers and administrators who share concerns about public education in an attempt to solve common problems.

pptn
The Pennsylvania Public Television Network:
WLVT/Allentown,
WQLN/Erie,
WITF/Hershey,
WHYY/Philadelphia,
WVIA/Scranton,
WQED/Pittsburgh,
WPSX/University Park

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Vol. 2, No. 3 December 1980

a memo from the Pennsylvania Public Television Network

Coming Up On The People's Business

On the December 19th edition of **The People's Business**, Kathryn Larson and John Dimsdale will ask state legislators to present mythical Christmas gifts to each other in the spirit of the holiday season.

The last program of 1980 will feature a wrap-up of the year's important issues and events, including divorce reform, changes in welfare eligibility standards, and revision of the state's unemployment compensation fund.

The new year's first program will include interviews with several freshman legislators "graduating" from their first year of service. The legislators will be asked for their responses to questions of whether their expectations have been met and what they may have learned from their first year that will aid them as they continue their service.

The People's Business airs Friday evenings on the seven PPTN member stations. Check local listings for time and channel.

Graphics And Design Honors

PPTN and three member stations were honored for various entries in the 1980 Graphics and Design Competition sponsored by the National Association of Educational Broadcasters (NAEB).

WQLN/Erie was honored for two program guide covers. Their July 1979 cover featured James Galway from the 1979 **Evening at Pops** season. Their August 1979 cover focused on children's programming for the month.

WPSX/University Park was honored for the **Pennsylvania** series logo.

WQED/Pittsburgh was honored for several entries: their February 1980 program guide cover featuring Gay activist Randy Forrester; two press kits for the **Cover Story** series; the press kit for **The Tempest**; a Bach poster for WQED-FM; and a promo campaign for "Old Curiosity Shop."

PPTN was honored for its informational brochure and 1979 Annual Report.

All of the above entries appeared in both the NAEB Graphics and Design Show in Las Vegas and in the 1980 NAEB Awards Book.

Walsh Appointed President of WVIA

Dr. John E. Walsh has been appointed president/general manager of WVIA/Scranton, succeeding George H. Strimel Jr., who resigned September 1, 1980 to become president of Commonwealth Cable Systems Inc.

Prior to his appointment as president/general manager on October 27, Dr. Walsh was chairman of the WVIA Board of Directors, and had been serving as interim station manager since Strimel's resignation.

Dr. Walsh has an extensive background in administration and management. He is a former president of International Correspondence Schools in Scranton and a faculty member of Marywood College. Before serving as chairman of the WVIA board for two years, he was a board director for eight years.

Succeeding Dr. Walsh as chairman of the board is Edward C. Gayeski of Avoca.

WQED Awarded Contract For New Series

WQED/Pittsburgh has been awarded a $1.9 million contract from the U.S. Department of Education to develop and produce a television series for parents and teenagers.

Working in association with Scholastic Magazine and Educational Testing Service, WQED will research, develop, and produce 10 half-hour programs to help teens and parents better understand each other. The series will focus on normal adolescent development and some of the problems that occur during those years. The series will be available for PBS in 1983.

WQED personnel and Scholastic's editors will also create reinforcing nonbroadcast print materials for teens and their parents. Under consideration now are viewer guides, magazines, and possibly games.

Lloyd Kaiser, president of Metropolitan Pittsburgh Public Broadcasting, Inc., commented, "Our great American family mystery, the parent-teen relationship needs to be explored in greater depth, and we feel that this is a challenging project for public television. We are determined to reach today's family with this significant programming."

Jay Rayvid, WQED's senior vice-president, is executive project director. WQED is a national production center for PBS.

PENNSYLVANIA STATE LIBRARY

Minorities and Women's Project

The Corporation for Public Broadcasting (CPB) has established the Minorities and Women's Telecommunications Feasibility Project to provide assistance to incorporated nonprofit minority or women's organizations in an effort to diversify control and expand the range of public telecommunications services available to all segments of the public.

According to Steve Symonds, director of policy and administration of CPB's Telecommunications division, the project is designed to provide financial and technical assistance for minority and women's organizations interested in establishing and operating a public telecommunications entity. Grants of up to $5,000 will be awarded for costs related to conducting engineering, legal, and financial feasibility studies. Symonds noted that funds for subsequent phases — planning, construction, and expansion of facilities — may be available through other sources, such as CPB's Coverage Expansion Grant Program, the National Telecommunications and Information Administration's (NTIA) Public Telecommunications Facilities Program, and other public and private sources.

Applications for grants will be evaluated on justification of need for the public telecommunications entity in the proposed service area, scope of the proposed feasibility project, proposed use of requested funds, and schedule of activities and qualifications of personnel to be employed in conducting the feasibility study. Grants will be awarded in two rounds each February and August. Applications are now being accepted by CPB's Department of Training and Development Services for February 1981.

The Minorities and Women's Feasibility Project is part of CPB's efforts to increase direct involvement of minorities and women in the public telecommunications industry. That effort also includes a National Teleconference on Increasing Participation of Minorities and Women in Public Telecommunications to be held Tuesday, December 9.

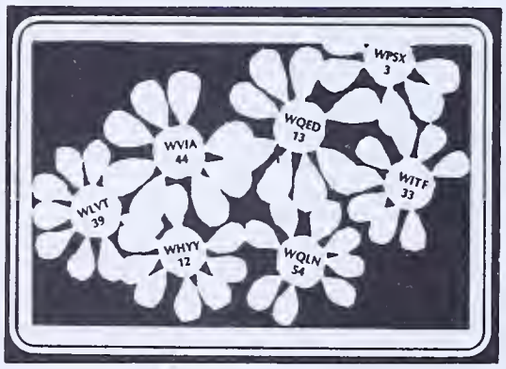
The 90-minute, live teleconference is made possible by a joint award of $35,824 from CPB and NTIA to the Public Service Satellite Consortium and the Booker T. Washington Foundation.

Closed-Captioned Programming Update

The following is a list of upcoming programs which will air with closed captions for the hearing-impaired. Check local listings for air dates and times.

- **The Body in Question**
- **Connections**
- **Cosmos**
- **From Jumpstreet**
- **Here's To Your Health**
- **Masterpiece Theatre**
- **Nova**
- **Odyssey**
- **Once Upon a Classic**
- **Over Easy**
- **Soundstage**
- **Survival**
- **This Old House**
- **3-2-1 Contact**
- **Up and Coming**
- **Vikings!**
- **Here Come the Puppets!**
- **Stalking Immortality**

Station To Station



WLVT/Allentown received the silver medal award for "outstanding public service program" at the 23rd Annual Awards Competition of the International Film & TV Festival of New York in ceremonies at the NY Sheraton Center on November 7. The program honored was WLVT's production dealing with heart surgery as part of **On Call,** the station's weekly medical series. The Film & TV Festival recognizes international achievement in creativity and effective communication in film, television, and related media.

The third program in **Reel Philadelphia, WHYY/Philadelphia's** series devoted to the works of local independent filmmakers, airs Thursday, December 11. Featured works are: "We The People" by Hugh King, a study of the working poor in Kensington; and "Hirshhorn" by Warren Bass, a portrait of America's most prominent art collector. Host of the series is Amos Vogel, renowned author, critic, and founder of Lincoln Center's New York Film Festival.

Two fundraising notes from **WQED/ Pittsburgh**: In a pledge drive that lasted less than two days, with a projected goal of $25,000, WQED made $34,902 — 770 pledges with an average pledge of $45.32. WQED thanks its loyal viewers. The 10th Annual Great TV Auction got off to a festive start with a kick-off celebration held at WQED in mid-November. General co-chairmen Aleta and Rocky Bleier were on hand to talk with area chairpeople in a fun event that combined business with pleasure.

Jeani Zeller, long-time membership director at **WVIA/Scranton**, resigned to accept a similar position at WNED in Buffalo, N.Y. Ms Zeller was a well-known personality in the WVIA area. One of her main duties was serving as on-air host for membership drives and auctions.

WQLN/Erie joined forces with ABC affiliate WJET during election night coverage. WQLN, broadcasting live from the Erie County Courthouse, shared its microwave transmitter with WJET. In return, WQLN was able to air national results and concession speeches by President Carter and John Anderson furnished by ABC. The broadcast marked the first cooperative venture between WQLN and a local commercial station.

WPSX/University Park acquired a new mobile production van to be used for a variety of productions in public affairs, the performing arts, sports, and community awareness activities. The 18-foot unit houses dual generators and is designed to carry three cameras and two one-inch videotape machines. The cameras can be configured for three-camera production or used independently as hand-held units. Acquisition of the equipment package was made possible by a grant from the National Telecommunications and Information Administration's Facilities Program. The new mobile van was first used for the November **Pennsylvania Town Meeting**.

Thomas Fairbourn has joined the staff of **WITF/Hershey** as associate development director. He has nine years of experience in broadcasting, including two and one-half years as director of promotion and development at NPR affiliate KUER, University of Utah. A native of the Washington, D.C., area, Mr. Fairbourn has a B.S. in political science from the University of Utah.

Critical Television Viewing

Parents, educators, and community leaders, as well as professionals in the television industry are concerned about the amount of time children spend watching television. Though limiting the amount of television watched is one way of attempting to control the pervasive, persuasive influence of the medium, it is the method most likely to meet resistance. An alternative method that could be equally as effective is that of teaching children how to watch television so that the quality of time spent watching is in direct proportion to the amount. This is the idea behind critical television viewing.

This insert, prepared by the PPTN Public Information Office, explains critical television viewing skills and how they can be taught, looks at some pilot projects currently in progress, and lists some resource materials available.

The following sources were used to prepare this insert: "Critical Television Viewing - A Fact Sheet" from WNET's Critical Television Viewing Skills Project; "Critical Television Viewing Skills for the Middle Grades" by Debbi Wasserman Bilowit and Lynne Brenner Ganek, published in the Summer 1980 issue of Television & Children (Bilowit and Ganek are WNET's project director and associate project director respectively); and " 'Getting the Most Out of TV' Tells Children How TV Works" by Associated Press writer Tom Jory.

What Is Critical Television Viewing?

Recent studies have shown that children under the age of 18 watch an average of 20 hours of television per week. According to other estimates, by the time students graduate from high school they will have spent 30 percent more time watching television than attending classes. Since it has become so much a part of children's lives, critical viewing has become a very important concept to educators as well as parents. Critical television viewing has been defined as television awareness which draws upon the knowledge and skills which are common to us all. The skills acquired through critical viewing are:

— the ability to analyze what you see and hear on television

— the ability to evaluate what has been analyzed for what is good about it, what is bad about it, and how it relates to our lives

— the ability to express that evaluation in discussion, in writing, or in choices of reading.



A Look At Some Pilot Projects

Public television station WNET/Thirteen in New York City has been involved with the subject of critical television viewing skills for many years. WNET's commitment to the development of critical television viewing skills led to a two-year funding grant from HEW to develop print materials and to conduct workshops and training sessions throughout the United States on teaching critical television skills.

The first phase of this two-year project began in the spring of 1979. Critical viewing specialists from WNET met with educators, students, and parents throughout the country. They conducted workshops for the parents and children, and trained educators to teach critical television viewing in their classrooms. They distributed copies of a student worktext, a teachers' guide, and a family guide for children and adults to use and evaluate. They also asked television professionals to evaluate the guides and worktexts. The evaluation of the workshops and print materials was very positive.

According to the feedback WNET received after completion of the first phase, the educators felt strongly about incorporating critical television viewing into their daily curriculum.

They felt that critical viewing skills could help strengthen students' language arts skills. Parents saw the need for a family guide to help their children make positive use of television.

The print materials produced by WNET were the result of nine years of commitment to critical viewing. For eight years WNET talked with viewers and conducted workshops for teachers and parents in their broadcast area (New York, New Jersey, and Connecticut). During this time they provided parents with guidelines for television family viewing and helped children develop criteria for analyzing their favorite programs. And for eight years WNET worked with teachers to help them incorporate critical television viewing into the language arts and social studies curricula.

Before beginning the HEW-funded project, WNET visited schools throughout their own broadcast area to ascertain how parents, teachers, and students responded to television, how much they understood, what they didn't know, and how they could most effectively make use of television in school and at home. As a result of these visits, WNET discovered the following:

— Although children know why they like their favorite shows, they don't know why they continue to watch programs they don't really like.

— Although both children and adults question the persuasive intent of TV commercials, they are not fully conscious of the persuasive impact of a situation comedy.

— Children tend to accept TV news as complete fact.

— Although children can repeat bits of dialogue from their favorite programs, they can not really express their opinions and perceptions in a coherent manner.

From February to September of this year, WNET conducted the second phase of the project. This consisted of holding over 30 training sessions throughout the United States directed toward school administrators, teacher trainers, and community leaders, as well as other instructional television personnel around the country. The major thrust of the sessions was to teach educators and community leaders how to implement critical television viewing into their schools and communities The materials and the format for the training were developed and tested with the help of both educators and television professionals including Walter Cronkite, Norman Lear, and Neal Postman, as well as representatives of the National Education Association, the American Federation of Teachers, the American Library Association, the National Urban League, and the National PTA.



NBC and ABC also have major projects in progress to help children develop critical television viewing skills.

Last year NBC introduced a series of 30-second public service spots which were broadcast on Saturday mornings. The project, called "How To Watch TV," was cited for excellence by Women in Communications, Inc. This season NBC has added six new spots to the schedule, bringing the total to 12.

Recently ABC introduced a series of non-broadcast instructional videotapes for the classroom. "Getting the Most Out of TV" is a series of eight videotapes, each 10-12 minutes in length, with student workbooks and teachers' guides. The series is designed to help children understand commercials, special effects, staged violence, and TV news gathering. It is aimed at children in grades 3-5.

ABC's project was created by Drs. Jerome L. and Dorothy Singer who are co-directors of Yale University's Family Television Research and Consultation Center. ABC provided the funding to research and produce the series. ABC has also awarded the Singers an additional $50,000 grant to study the possibility of a similar series for children in kindergarten through second grade.

Initial testing of "Getting the Most Out of TV" has shown that it is effective in teaching children about television and in improving their vocabulary, writing, and critical thinking skills. The objectives of the series are to teach children:

— How television works.

— To distinguish between reality and fantasy on television.

— The purpose of commercials and the techniques used for product enhancement.

— To develop an understanding of themselves by discussing television characters.

— That they should not generalize about minority group members from the few examples portrayed on television.

— That the violence on television should not be imitated.

— That they can get more out of television viewing by being discriminating viewers.

How Are Critical Viewing Skills Taught?

WNET has developed various methods for teaching critical viewing skills to children. One method involves discussing the story elements of a particular program, giving children a structure to guide their thoughts. After viewing a television program, teachers should provide the children with the following chart and ask them for their responses to the questions.

STORY ELEMENT CHART

CHARACTER

What are the names of the most important people in the show? How would you describe them?

PLOT

How was the conflict resolved? List three events in the order that they happened.

CONFLICT

Who was clashing or disagreeing and what were they clashing about?

SETTING

Where and when did most of the action take place? Why? You can write down one or more settings from the program.

THEME

Write a sentence that states the theme of the program.

LOGIC

Was there anything in the story that did not make sense to you?

Children could also evaluate the effect of the technical elements of a TV program. The following chart could be used as the basis for a class discussion or a writing assignment.

YOU BE THE CRITIC

This chart will help you decide if you like or don't like a program. You will be forming opinions the way critics do by basing them on criteria. Criteria are things that you think are important to consider when evaluating.

Pick two programs, one drama and one situation comedy, that you plan to watch. Write in the titles in the space provided. Then answer the questions while you are watching.

Program 1 Title:

Program 2 Title:

PLOT: Do you care about what happens in the story?

CASTING: Do the actors fit their roles?

ACTION: Were the actors believable in their roles?

MAKEUP/COSTUMES: Do the actors' makeup and costumes fit the time and place of the story?

MUSIC: Did the music make the program better?

SPECIAL EFFECTS: Do the special effects look real?

MESSAGE/THEME: Do you agree with it?

OTHER CRITERIA: If you think of other program elements that are important, write questions and answers for them below.

a)

b)

According to WNET's research, the children will begin to be able to discern the difference between fictitious TV characters and the actors playing the role, and they will also begin to understand the effect that costumes, music, and casting have on the viewer.

WNET's Family Guide to Critical Television Viewing provides information on how to adapt the school charts for use at home and pointers for special home activities. Parents are encouraged to take the following steps to become a critical television viewing family:

1. Talk with your children about their reasons for watching television.
2. Talk about the programs they watch: are they good? Do they satisfy their reasons for watching television?
3. Talk about other things they can do instead of watching television that might satisfy their reasons for watching.
4. Make a family viewing plan a week in advance.

At-home participation complements and reinforces what is taught in the classroom. In addition to becoming more critically aware of television, children improve their vocabulary and increase reading and language arts skills.

Resource Materials Available

The print materials that are available as a result of WNET's Critical Viewing Skills Project include the following:

1. **Critical Television Viewing: A Language Skills Work-A-Text** for middle school students (grades 5-9) and teachers. This 20-page worktext is designed to teach generic critical viewing skills as an integral part of a language arts curriculum. It is nonjudgmental, includes a learning-by-doing approach, and does not require the use of any special equipment by the teacher.

2. **Critical Television Viewing: A Language Skills Teachers' Annotated Edition To The Work-A-Text**. This teacher's guide includes: Step-by-step directions for teaching the Work-A-Text, a skills matrix, suggestions for using the curriculum with special education students and students for whom English is a second language or dialect, guidelines for grading the curriculum, and much more.

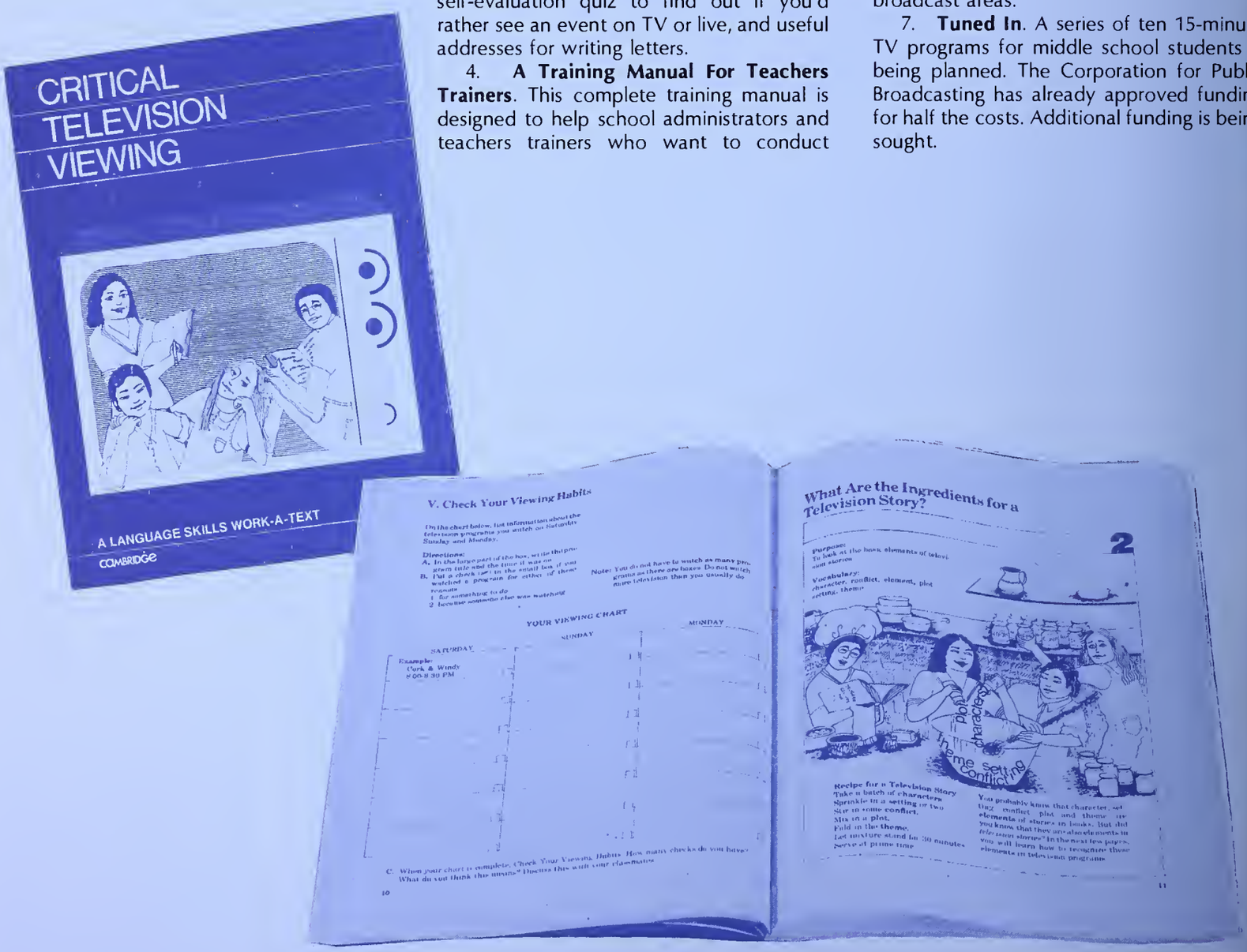
3. **A Family Guide To Critical Television Viewing**. An 8-page guide for parents who want to help their children turn home viewing into a more positive experience. It includes ten steps towards critical television viewing, weekly family planning charts, a guide to understanding TV commercials, a guide to understanding TV news, a guide for critiquing a TV program, a self-evaluation quiz to find out if you'd rather see an event on TV or live, and useful addresses for writing letters.

4. **A Training Manual For Teachers Trainers**. This complete training manual is designed to help school administrators and teachers trainers who want to conduct critical viewing workshops with teachers. It includes sample agendas, step-by-step suggestions for conducting workshop activities, answers to difficult questions, suggestions for facilitating a workshop and copies of reproducible handouts.

5. **A Training Manual For Community Leaders**. This Manual is similar to the Teacher Training Manual, but is geared specifically for people who work with families.

6. **A Training Manual For Instructional Television Personnel**. This is similar to the manuals above, but is geared specifically towards public television stations whose staff wish to conduct workshops in their broadcast areas.

7. **Tuned In**. A series of ten 15-minute TV programs for middle school students is being planned. The Corporation for Public Broadcasting has already approved funding for half the costs. Additional funding is being sought.



For information and materials, contact Debbi Bilowit, Project Director, WNET/Thirteen, 356 West 58th Street, New York, NY 10019; phone: 212-560-2924.

Rah, Rah Ragtime

The 12th Street Rag, a 60-minute program examining the evolution of ragtime music in the Missouri Valley and its influence on 20th-century classical composers, will air Monday, December 15 on most PPTN member stations (Check local listings).

This television project of Mid-America Arts Alliance features the Kansas City Philharmonic and its former music director, Maurice Peress, as host. Named after E. B. Bowman's famous ragtime composition "12th Street Rag," the program is a combination of commentary, interviews, and classical and ragtime music. The musical segments include ragtime played on solo piano (as originally conceived), as well as ragtime arrangements for orchestra, chamber groups, and band. Turn-of-the-century photographs of Kansas City and Central Park in New York set the scene during many of the musical selections. Also featured is an original Scott Joplin "piano roll" of "Maple Leaf Rag" played on an antique player piano.

In addition to Bowman's "12th Street Rag" and Joplin's "Maple Leaf Rag," the program's musical selections combine traditional rags such as James Scott's "Ophelia Rag" with other compositions that show the influence of ragtime themes and rhythms upon 20th century classical composers. Included are:

Igor Stravinsky's ragtime dance from "L'Histoire du Soldat" ("The Soldier's Tale"), Claude Debussy's "Golliwog's Cakewalk," Darius Milhaud's "Creation of the World," Charles Ives' "Central Park in the Dark," and the last movement of Thomson's "Symphony on a Hymn Tune."



Peress interviews ragtime musician Eubie Blake, Kansas City jazz and ragtime clarinetist Lawrence Denton, and composer-music critic Virgil Thomson about ragtime — its times, its people, its style, and its influences.

While a major portion of the program was taped in Kansas City, **The 12th Street Rag** also includes on-location footage from New York City; Sedalia, Missouri; and along the Missouri River.

A.M. WEATHER

A.M. Weather, the only nationally aired television program devoted exclusively to weather, celebrates its second anniversary this fall. Aired by only 100 public television stations when it debuted in October 1978, the 15-minute comprehensive weather report is now carried by 240 stations across the country, including most PPTN member stations (Check local listings).

A.M. Weather has attracted a large and diverse audience of people interested in an in-depth look at the national weather generally not available on commercial news broadcasts. It has been of particular interest to those whose vocation or livelihood depends on the weather, such as pilots, mariners, farmers, construction workers, truckers, travelers, and skiers.

The program features a complete look at the national weather picture prepared and presented by professional meteorologists. Satellite photos illustrate approaching weather systems, radar maps detail current areas of precipitation, national weather maps summarize current weather conditions across the country, and a "weather watch" segment highlights potential weather hazards.

In addition, **A.M. Weather** provides IFR/MVFR reports and turbulence and flight level wind information for the aviation interest; a temperature and precipitation outlook and soil moisture and temperature charts for the agricultural community; and small craft advisories, storm watches, and gale warnings for mariners.

PBS Considers New Alliance

PBS is exploring prospects for a "major new alliance" between public television stations and the nation's performing arts and cultural institutions, according to PBS President Lawrence K. Grossman.

In speaking of the endeavor, Grossman said it was time for public television to join together in a "nationwide enterprise" with the professional dance companies, symphony orchestras, opera companies, theatre companies, and major museums. "We can merge our station satellite distribution resources, television production facilities, and television know-how with their performance and programming resources to reach an unprecedented new television audience beyond the walls of the nation's museums, theatres, and concert halls," he said. Grossman believes the alliance could "generate $50 million as a capital base for launching a quality, new cultural program service."

Grossman also disclosed a Carnegie Corporation grant to PBS to explore plans to open up a new partnership between public television and performing and visual arts institutions to produce and distribute cultural and arts programming.

Public television is also considering important new affiliations with the educational world, Grossman said, noting the proposed $150 million grant from Walter Annenberg to public broadcasting over 10 years to stimulate college-level education courses on television. On another front, Grossman explained the possibility of working with the nation's 17,000 school districts to make educational programs more available in the classroom as well as generate additional funds for the production of new educational series and specials. "We are entering an era," said Grossman, "in which public television's traditional main sources of revenue — the multi-year federal matching appropriation, public television stations' memberships, state and local government support, corporate underwriting and foundation grants — will no longer be our entire financial universe. Rather they will serve as the nucleus to build upon, the vital financial core that will enable public television to join forces with our arts and educational colleagues to develop an expanded telecommunications cultural, educational, and information system in the country."

Some Holiday Fare



Soprano Adrienne Tworek-Gryta is featured in **A Christmas Concert From Canisius**, airing December 21 (Check local listings).



A young boy's Christmas during the 40s is recreated on **Christmas Snows, Christmas Winds,** airing December 17 (Check local listings).



A Christmas Special With Luciano Pavarotti, featuring classic Christmas songs, airs December 4 and 21 (Check local listings).



The whole Sesame Street cast celebrates **Christmas Eve On Sesame Street**, airing December 24 (Check local listings).

pptn

The Pennsylvania Public Television Network:
WLVT/Allentown,
WQLN/Erie,
WITF/Hershey,
WHYY/Philadelphia,
WVIA/Scranton,
WQED/Pittsburgh,
WPSX/University Park

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a memo from the Pennsylvania Public Television Network

Hearing-Impaired Viewers Participate in Town Meeting

For the first time in the history of the Pennsylvania Public Television Network (PPTN), a live statewide program will be visually interpreted in American Sign Language for deaf and hearing-impaired individuals. "Call the Governor," airing Thursday, January 29, at 8:00 p.m., on PPTN member stations, is part of the **Pennsylvania Town Meeting** series, and is being produced for PPTN by WPSX-TV/University Park. Citizens from across the Commonwealth will have the opportunity to phone their questions to Governor Dick Thornburgh by calling 717-533-8199, collect, beginning at 7:00 p m.

According to program producer Bruce Adams, hearing and visually impaired citizens are often excluded from participating in state government. He notes, "I've wanted, for some time, to involve a wider range of Pennsylvanians in our statewide public affairs programming. We at WPSX-TV and PPTN share a concern that everyone have equal access to the content of this type of program. In preparing for 'Call the Governor,' we have been particularly sensitive to the needs of the visually impaired by insuring that everything in the program will be audible, and to the needs of the hearing-impaired and deaf by having the program interpreted, and by making arrangement to accept calls from deaf individuals who use TTYs (telecommunications keyboard devices)." These devices enable deaf people to type their questions in to the program by calling the regular telephone number.

Gloria Spicer and Dorothy Bambach, both on the staff of the Scranton State School for the Deaf, will interpret the program into American Sign Language and provide equipment and instruction to the volunteers accepting calls from the TTY users. While it will be a challenge to translate the program's spontaneous exchange of questions and answers into American Sign Language, Spicer said she welcomes the opportunity because it marks a significant step forward in bringing all groups into the political process. She believes that a program like "Call the Governor" will help deaf and hearing-impaired citizens to keep in touch with state and local government. She adds that deaf and hearing-impaired individuals depend, to a large extent, on the print media for information on what's happening in Harrisburg.

The National Academy, a division of Gallaudet College, Washington, D.C., the world's only liberal arts college for the deaf and hearing-impaired, reported in a 1974 Census for the deaf that there are at least 702,000 hearing-impaired individuals in Pennsylvania, more than 5 percent of the total state population. Of these, some 80,000 are deaf.

"You can see why it's important for us to provide a public forum open to handicapped citizens," producer Adams notes. "There's a big difference between having the right to participate and the opportunity to participate. All too often, the handicapped are more handicapped by society's insensitivity than by anything else."

Public television has been a pioneer in the production and distribution of various captioning systems for the deaf and hearing-impaired. Open captioning, such as that used on "The Captioned ABC Evening News," is part of the program itself, and can be seen by anyone. Closed captioning requires a special adapter unit to "decode" electronic messages and can only be seen by viewers with a unit attached to their television sets. But captioning is only possible in delayed broadcasts, which prevents the handicapped from active participation in a live program. "With what we are doing, blind, deaf, and hearing-impaired viewers will have the same chance for a direct conversation with the Governor as anyone else," Adams adds.

By having the live call-in program interpreted and through the use of TTYs, this edition of **Pennsylvania Town Meeting** will reach out to a substantial group of Pennsylvania citizens who have often been excluded from participating in their state government. Now, in what might be called a "citizen's press conference," Governor Thornburgh will be able to hear from and respond to many more of his constituents around the state.

Pay Program Service Explored

The 35-person board of the Public Broadcasting Service (PBS) recently approved a major exploration to initiate a pay program service for public television that would be based on an unprecedented nationwide partnership between public broadcasters, performing arts groups, and cultural organizations. The plan envisions a high-quality cultural and educational program service distributed by satellite with public television stations the "keystone" of local distribution. Basic principles of the plan, approved by the board, call for the new pay service to make use of the new technologies in reaching a wide range of communications outlets, to provide the American public with new programming options of the highest quality and to provide additional revenues to public television for further program development.

This initial stage of planning is expected to result in a completed "business plan" by January for how such a system might be implemented. If that plan is reviewed favorably by PBS members, it is projected a pay program service might be mounted by public television over the following 12-24 months.

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Community Service Grant Hearings

Three Pennsylvania public broadcasters testified at hearings conducted by the Corporation for Public Broadcasting (CPB) as part of a comprehensive review of its Community Service Grants (CSG)program.

Those testifying were: Dr. Herman Niebuhr Jr., associate vice president of Temple University, and PPTN commissioner and chairman of its Long Range Planning Committee; Sheldon P. Siegel, president and general manager of WLVT/Allentown; and Lloyd Kaiser, president of WQED/Pittsburgh.

The hearings, which took place November 11, 1980, in New York City, were part of a series of public hearings held in six cities across the country. Hearings have also been held in Minneapolis/St. Paul, Salt Lake City, and Nashville. Hearings are scheduled this month for Los Angeles and San Diego.

The CPB designed its CSG program to financially supplement the operations of local public television and radio stations. The grants are used at the discretion of the stations to develop, produce, and acquire programs; to hire and train staff; to purchase equipment; and to encourage community support of their activities.

Under legislative mandate, the CPB is required to "review annually the percentage of funds (appropriated to CPB) and the criteria and conditions regarding the division and distribution of such funds. . ." The review process is to be carried out "in consultation with public television and radio licensees."

In addition, the CPB is obliged to devote more of its financial resources to "encouraging new and innovative uses of nonbroadcast telecommunications technologies for the delivery of public telecommunications services" and to "expand and encourage the opportunities for diversity of ownership of public telecommunications entities."

The basic question the CPB hopes to resolve with its comprehensive inquiry is what revisions, if any, should be made in the qualification criteria and distribution formulas of the CSG program. Currently the only basic criteria for calculating the CSG payment is the station's ability to raise nonfederal monies. The grants are not to be used to supplant funds already budgeted, nor to offset budgeting cutbacks by the licensee. Stations can direct CSG funds toward capital expenditures according to their individual needs.

All three Pennsylvania spokesmen agreed on the need to continue the CSG program. In his testimony, Mr Siegel noted the necessity for expanding the program, with more direct-to-the-station funds. On the question of imposing a ceiling on the CSG funds distributed to stations, Mr. Siegel felt a ceiling was necessary in view of a leveling off of federal appropriations. He expressed the need for a new distribution formula to be developed by all PBS stations and CPB. Mr. Siegel also urged the CPB to preserve the unrestricted nature of the CSG program.

Dr. Niebuhr urged the CPB to lead a fundamental discussion of the public purposes of public broadcasting and telecommunications. He described the continuing discussions of PPTN's Long Range Planning Committee on the changing telecommunications environment and the enormous promise they hold for strengthening the delivery of a variety of public services. More particularly Dr. Niebuhr urged the CPB Board to begin to conceive of public broadcasting in the larger context of human, family, and community development, a move which would sharpen the medium's public purposes. During subsequent sidebar discussions with the CPB chairperson and several other board members, there was great interest in the Pennsylvania developments and Dr. Niebuhr received requests for further information and discussion.

In his remarks, Mr. Kaiser also urged an increase in CSGs if federal funds increase, and the maintenance of unrestricted CSG support. He spoke against imposing a ceiling on the program as the practice would reward existences instead of effort. Mr. Kaiser expressed the need for Congress to understand stations' funding difficulties and to encourage expanded fund-raising ventures. He urged the CPB to "philosophically support station exploration of new identities," and to back that support financially. With the assistance of CPB and support from local communities, Kaiser believes that a "new economic order for public television" is possible.

In Pennsylvania the CPB's Community Service Grants account for 15-17 percent of the total funding for public television service. Through the state government appropriation, PPTN provides grants to its seven member stations, accounting for 22 percent of the total funding.



Dr. Herman Niebuhr Jr. testifies at the CPB hearings on the Community Service Grants program.

WQED Receives Funding For Arts Project

WQED/Pittsburgh has received funding from the Shell Companies Foundation for a series of programs featuring major productions from Washington, D.C.'s John F Kennedy Center for the Performing Arts.

The series, **Kennedy Center Tonight,** will comprise 12 programs to be aired nationally by PBS over the next three years, with the premiere scheduled for sometime this year. Shell's $1.2 million grant will finance the initial four programs. An additional $500,000 for the first year's production will be provided by the Corporation for Public Broadcasting.

WQED President Lloyd Kaiser said, "The purpose of this project is not just to provide what is good for you, but to provide cultural events to an expanding national audience. It will give people around the country a chance to see what goes on at the Kennedy Center."

The series will include live broadcasts and recorded performances of drama, dance and music. According to Kaiser, the performances will be augmented by commentary and filmed features.

One show in the series has already been taped. Entitled "Copland at 80," the program features the Kennedy Center's 80th birthday celebration of American composer Aaron Copland, and includes the National Symphony under Copland's direction and conductor-composer Leonard Bernstein playing Copland's works.

Public television station WETA Washington will provide technical assistance for the series.



Roger L. Stevens, left, chairman of the John F. Kennedy Center for the Performing Arts, and Lloyd Kaiser, president of WQED/ Pittsburgh, announce the new series, **Kennedy Center Tonight,** airing nationally over PBS.

Program Plans and Prospects

Within the past year PBS implemented its multiple programming services: PTV-1, PTV-2, and PTV-3. The first service, PTV-1, is high-visibility, prime-time programs; PTV-2 is special interest, minority, and independently produced programs; and PTV-3 is educational programs.

This insert, prepared by the PPTN Public Information Office, looks at the current status of the three programming services and provides an overview of some future programming plans. Information for the insert was excerpted from a recent PBS report on upcoming program plans.

PTV-1

The PTV-1 Program Service has responsibility for prime-time, general audience programs. This service helps provide the building blocks around which public television stations should be able to attract larger and more diverse audiences for their own local broadcast schedules. PTV-1 includes "Arts & Humanities," "Current Affairs" (shared with PTV-2) and "Acquisitions."

Arts And Humanities

A primary focus of this group has been to strengthen the working ties between public television production centers and the National Endowments, as well as with theater, opera, dance, and concert organizations for additional quality arts and humanities programming.

Major new efforts underway are: (1) the initiation of a jazz series, supported by the National Endowment for the Arts, involving KCET/Los Angeles and Lincoln Center; (2) Endowment support for a new series that will bring architecture and design to the television medium; (3) a projected opera and musical theater series focusing on American artists—also supported in part by the Arts Endowment; (4) initial development work on an American drama series of the quality and stature of Masterpiece Theatre; and (5) greater involvement and enhanced production values for public television's coverage of America's ten best-known symphony orchestras.

Significant, specific new projects in development or production are:

- **Middletown**—A six-part documentary series by Peter Davis that looks at American lives through politics, family life, sports, education, work and religion.
- A series on slavery in America from WPBT/Miami which will re-examine in dramatic form such historical benchmarks as the Denmark Vesey Rebellion.
- **An Evening of German Television** that might include films produced by such German television notables as Herzog, Fassbinder, and Wenders.
- A 90-minute, behind-the-scenes retrospective look at the 1980 Lake Placid Winter Olympic Games by Fort Worth Productions.
- **Angelo, My Love**—Robert Duvall's film now in production focuses on a nine-year-old gypsy boy and his rites of passage.
- **Summer and Smoke**—A production of WTTW/Chicago with the city's Opera Theater and its adaptation of the classic Tennessee Williams work.
- **Wings**—The Arthur Kopit play, originally commissioned by NPR's Earplay series, might star Katherine Hepburn in a projected independent production for public television.
- **Oye, Willie**—A series of half-hour programs, funded by CPB, dealing with a young Latino boy and his family who live in New York's Spanish Harlem.
- **Horizon**—A proposed weekly topical arts magazine program co-produced by Bob Banner Associates, WTTW/Chicago, and "Horizon"magazine.
- A proposed dramatic series based on humorous short stories by American writers that might be titled **Sense of Humor.** Shooting on the first drama, "Come Along With Me" by author Shirley Jackson, began this fall with Joanne Woodward directing and Estelle Parsons and Barbara Barrie in starring roles.
- A documentary profile on the life and work of Black American artist Romare Bearden, featuring interviews with James Baldwin and Alvin Ailey.
- A proposed series that looks at the history of Mexicans and Chicanos in the U.S. from the mid-1800's until the present. Produced by KCET/Los Angeles, the dramatic series will focus on people like Juan Nepomunceno Sequin, an unsung hero of early Texas history.

Current Affairs

The primary goal of this group is the development of a national "public affairs presence" for public television, including the strengthening of news analysis series and special documentaries.

Upcoming Current Affairs series in development are:

- **Inside Story: The Press and the Public**—An examination of how well the news media is doing its job, with former State Department spokesman Hodding Carter.
- **The Vietnam Project**—A major international documentary examining the Vietnam conflict. WGBH/Boston is beginning production, while continuing the search for complete funding for the planned 13-part series.
- **Hard Choices**—KCTS/Seattle finished production of a 6-part series on bioethics, which preimeres January 2, 1981.
- CBS Documentaries—Such titles as **Harvest of Shame, The Silent Spring of Rachael Carson,** and **Charlie Company** are likely to be available within the next six months from the CBS documentary archive.
- Several independent producers have begun initial development work on a series that will examine foreign and domestic issues with former U.S ambassador Andrew Young.

Specials continue to be the backbone of the current affairs schedule. Already in the works are: an examination of the Soviet Army's military might; an exploration of the Vatican's role in the "Catholic liberation movements" of Latin America; a look at two recent groups of arrivals to the U.S —the Mung tribesmen of Laos and the Cubans; a review of the West Bank situation in the Middle East in connection with the upcoming Israeli elections; and special reports on world hunger and on the West Point Military Academy.



Dr. Willard Gaylin, M.D., hosts **Hard Choices,** the new six-part series on bioethics, which is one of PTV-1's offerings beginning in January.

Acquisitions

Three primary responsibilities of this group are: the development of special programs for the prime-time Wednesday evening specials; the development of programs for public television's November-December public awareness and fund-raising effort; and the acquisition of programs for the March Festival.

Upcoming Wednesday Night Specials include:

- Documentary profiles on Charles Schultz and Jacques Cousteau.
- Feature films, such as **The Band Played On,** a comedy starring Trevor Howard; **Three Hostages,** a spy mystery; and **The Picnic,** a zany romp with the two Ronnies—Britain's foremost comedy team.
- An investigative report on the security of atomic weapons with **Islamic Bomb.**
- A musical tribute to a new singing talent on **Presenting Karen Akers.**
- Family entertainment specials such as **Here Come the Puppets,** featuring Jim Henson and Kermit the Frog

Some of the programs scheduled for the March Festival are:

- A comedy/variety special with Steve Allen.
- Three nostalgic musical programs: **The Romantic Fifties, Big Band Bash,** and **GI Jive.**
- A performance from the Grand Ole Opry in Nashville.
- **Gizmo,** a charming documentary tribute to the world's inventive minds.

Also in the planning stages are:

- A gala performance originating from Carnegie Hall to tie in with its 90th-anniversary celebration.
- A concert special with Paul Simon, co-produced with Home Box Office.
- A retrospective on the uniquely talented Katherine Hepburn.
- An affectionate look at Hollywood's "good guys" and "bad guys" produced by Jack Haley Jr.



Trevor Howard is "Old Saltie" in **And The Band Played On.**



Barry Foster portrays Sir Richard Hannay in **The Three Hostages.**



Karen Akers showcases her singing talents in a half-hour special.



The PTV-2 Program Service is charged with developing special interest, target audience programs as well as administering timely and long-form current affairs.

Over the summer the PTV-2 staff met with over 400 independent producers and representatives of all of the minority consortia regarding potential cooperative projects. PTV-2 programs are slotted in the prime-time schedule as well as throughout the day. The PTV-2 group draws on the Current Affairs department, which it shares with PTV-1, for special interest documentaries and timely or lengthy news event coverage, as exemplified by last August's exclusive coverage of the National Urban League Conference and public television's Election Night reporting.

Major efforts being undertaken by PTV-2 are:

- Plans for coverage of the Presidential Inauguration and possibly the State of the Union message in January, and longer-range plans for coverage of the late-1981 White House Conference on Aging.
- Development of a nightly public affairs magazine for eventual distribution by PBS. A "pilot" period for this project may begin in January, looking towards the possibility of a national nightly broadcast by the fall of 1981.
- Efforts to strengthen domestic news coverage for the Daily Exchange Feed (DEF), so that the feed will be of maximum use to a greater number of stations.
- Restructuring of the 10:00 p.m. slot in the PBS schedule, which traditionally has been used for within-the-week repeats. As of January 1981, six of the seven 10:00 p.m. nightly slots will have new material on a consistent basis.
- Creation of a series of programs to bring public attention to the accomplishments and problems of the handicapped during the International Year of the Disabled Person.
- Creation of a special program block in February to celebrate National Black History Month, and the continuation of similar programming throughout the year.
- Coverage of the 1981 Special Winter Olympics in March.



The PTV-3 Program Service has begun to carry out its three primary program objectives: adult learning, children and youth programming, and instructional classroom service for both elementary and secondary students.

Adult Learning Programming

PTV-3 defines the scope of its responsibilities for adult learning programming and services to encompass all formal and informal adult learning, including college credit courses, continuing education and life-long learning experiences, education for special audiences (ethnic minorities, women, handicapped, etc.), and professional development and recertification. The following major projects are now underway to develop adult learning as a regular public television service:

- The first national adult learning schedule will be ready for broadcast in the fall of 1981. There will be sufficient lead time for stations, universities, and colleges to make appropriate arrangements to achieve maximum use of these programs.
- PTV-3 is forging a powerful new partnership between public broadcasting and the post-secondary education communities. New relationships are being established with stations, regional organizations, institutions, consortia of colleges, and the national higher education associations.
- Another priority is to coordinate the development of timely ancillary educational and instructional materials to ensure the widest possible use of PBS programming for adult learning.
- PTV-3 is also planning a newsletter for colleges and stations about its programs and services, teleconferences covering such topics as the promotion and marketing of the schedule, and regional meetings to bring together public broadcasters and college faculty and administrators to explore together how the schedule can best be used in their communities.
- The first series of professional development seminars started in November with teleconferences arranged with the Radio and Television News Directors Association (RTNDA). The Satellite Transmission Education Project, or STEP 1, is a series of four continuing professional education programs for print and broadcast journalists.

Children And Youth Programming

The PBS daytime fall schedule premiered September 15, 1980. The winter schedule will begin on January 12, 1981.

Among the projects in progress are:

- A "multi-cultural strip" of programming of particular interest to minorities, aired each weekday by combining this group of different programs under an umbrella concept, PTV-3 hopes to increase general awareness of these series.
- A concentrated effort to strengthen programs targeted to older children, especially the 8-10 year old group.
- The current prime-time schedule includes two programs aimed at a teenage audience—**From Jumpstreet** and **Up and Coming.** In January **The New Voice,** another teen-oriented series, will premiere in prime time.
- Following PTV-3's recommendation, the Corporation for Public Broadcasting (CPB) has funded completion of a pilot for a new series aimed at urban teens titled **Hot Shots.**



High school reporters and their advisor consider the human stories behind the headlines on the new PTV-3 series **The New Voice,** premiering in January.

Instructional Programming: Elementary And Secondary

Recognizing the responsibility of local stations and the work of regional organizations in this area, PTV-3 is concentrating on activities that can best be conducted at a national level. Among efforts now moving forward are:

- Laying the groundwork for starting a national Instructional Television (ITV) meeting. The national ITV conference would offer a forum for PTV professionals and educators to exchange ideas and cooperate in launching new instructional services.
- The establishment, on a pilot basis, of a system of ITV/educator reaction panels to review and react to production proposals and pilots, thus assuring the input producers need for more educator commitment and acceptance of the finished programs.
- Working with producers to obtain program funding and adequate school record rights to assure maximum project utility. This includes consulting with producers on the development of educational ancillary materials and optimum lead time.
- Exploring the establishment of a national task force to develop educational priorities for ITV programming and strategies to fund such programs. This work is going on in conjunction with CPB.
- Increasing the awareness of and support for elementary and secondary programming through close liaison with the major professional education associations, including the development of major ITV sessions for their national meetings and conferences.
- Exploring the development of a summer school service which would consist of programs and ancillary print materials that could be made available through the local stations. National publicity would be another component of this project.



Public Television's Second Season Premieres

January marks the beginning of public television's Second Season. Ten new series will premiere this winter and spring, in addition to the "season premiere" of public television's specials, continuing series, and daytime programming.

Public Television Discovers

With Ossie & Ruby will celebrate our nation's multi-cultural heritage in a 13-part, half-hour series starring author/director Ossie Davis and his wife Ruby Dee. **I Remember Harlem** is a four-episode profile of the 300-year-old New York community which has been home to so many Black Americans, Dutch, Hispanics, Irish, Jews, and Finns. **American Perspective: Another View** features the achievements of Americans of many cultural backgrounds in a 10-part series hosted by Chinese actor Keye Luke.

Teenagers from several ethnic backgrounds discover common problems, issues, and goals in a 24-part series, **The New Voice.** Young law students in **The Paper Chase** experience personal development in the halls of academia in 13 episodes of this acclaimed series, originally shown on CBS and now brought back by public television.

Public Television Explores

America's woman of letters, Lillian Hellman, speaks frankly about her art and her life in **Profile: Lillian Hellman,** a series of five half-hour interviews. Time Magazine art critic Robert Hughes illustrates the dynamic changes in twentieth century civilization as mirrored in its equally dynamic modern art in **The Shock of the New,** an eight-part series. And Dr. Willard Gaylin leads viewers through the opportunities and the ethical questions raised by modern medical science in a six-part series, **Hard Choices.**

Vic Braden offers advice and humorous insight to tennis enthusiasts in a new 13-part series, **Vic Braden's Tennis for the Future.** Fans of cross-country skiing will enjoy the useful tips as well as the scenery in **The Cross Country Ski School,** a five-part series premiering this winter.

Public Television Dances

Beverly Sills bids farewell to the opera in "A Lincoln Center Special: Beverly" to premiere the winter-spring season of **Great Performances.** Other highlights of this **Great Performances** season include appearances by Rudolf Nureyev and Mikhail Baryshnikov in "Dance in America" presentations, and Vladimir Ashkenazy, Luciano Pavarotti and Joan Sutherland in performances "Live from Lincoln Center."

Masterpiece Theatre continues its tenth-anniversary season with "Danger UXB," a 13-part adventure which dramatizes the story of a bomb disposal unit in World War II London. **Mystery!** returns with five new spine-tinglers: "Dr. Jekyll and Mr. Hyde," "Malice Aforethought," "Rumpole of the Bailey," "The Racing Game" and "Sergeant Cribb."

Public Television Reports

The National Geographic Specials return to public television with four one-hour closeups on some of the world's great resources.

"Etosha: Place of Dry Water" illustrates the savage struggle for survival among the wildlife in southwestern Africa; "Living Treasures of Japan" profiles nine artisans who preserve Japan's artistic and cultural heritage; "National Parks: Playground or Paradise" looks at the impact of tourists on our nation's wilderness areas; and "Gorilla" details efforts to save this intelligent but endangered species

The acclaimed science documentary series **Nova** focuses on such topics as "The Science of Medicine" and "Anatomy of a Volcano," the story of Mt. St. Helens, in weekly one-hour programs.

Public Television Sings

Outstanding musical presentations continue on public television this season. Birgit Nilsson returns in Richard Strauss' "Elektra" on **Live from the Met. Soundstage** presents the Australian rock group The Little River Band, jazz stylists Manhattan Transfer, country star Don Williams, and many other contemporary favorites in concert and behind the scenes in weekly one-hour shows. The best of country and western music is the weekly fare on **Austin City Limits,** whose one-hour concerts this season feature The Charlie Daniels Band, Asleep at the Wheel, George Jones, Ray Price, and Johnny Rodriguez, along with other top C&W stars.

The Shakespeare Plays premieres its third season with "The Taming of the Shrew." Also on the bill for this season are "The Merchant of Venice," "Antony and Cleopatra," "All's Well that Ends Well," and "The Winter's Tale." The popular family series **Once Upon a Classic** continues this winter with weekly half-hour episodes of George Eliot's Victorian novel "The Mill on the Floss," followed by the adventure story "Black Island," and Sir Walter Scott's "The Talisman."

Public Television Explains

The workings of politics and the new administration are examined on **Bill Moyers' Journal,** a weekly hour of analysis and insight. **The Lawmakers** returns to update viewers on the business and the antics of Congress in a weekly half-hour series with correspondent Paul Duke.

This winter's lineup of specials includes five programs with the Philadelphia Orchestra conducted by Eugene Ormandy and new music director Riccardo Muti. **World** returns with four specials which investigate major international concerns: the Cuban refugee exodus, Soviet armed forces, the Middle East's West Bank, and the Vietnamese Hmong tribespeople.

Public Television Entertains

Mark Twain's short story **The Private History of a Campaign That Failed** is a major dramatic offering this season. This classic in American literature follows the coming of age of a group of boys who join the Civil War and discover that war is not adventure but tragedy.

Other specials which highlight this public television season include **Only The Ball Was White,** the story of the Negro Leagues of baseball and their stars who are just beginning to receive the recognition they deserve; **Making M*A*S*H,** a behind-the-scenes visit with one of the most successful series in television history; **Here Come The Puppets,** highlighting the international puppetry festival hosted by Jim Henson and Kermit the Frog; and **The Road Back,** the dramatic story of the fall and recovery of boxer Jim Beattie.

Public television's continuing prime-time series will again provide entertainment, ideas, and useful information for viewers with a variety of interests. Viewers will be entertained by **The Dick Cavett Show, Sneak Previews, Soccer Made in Germany,** and **Matinee at the Bijou;** they will be kept informed by **Washington Week in Review, The MacNeil/Lehrer Report, Firing Line, Wall Street Week, The Captioned ABC Evening News,** and **Over Easy;** and they will learn from **Crockett's Victory Garden, Here's to Your Health,** and **This Old House.**

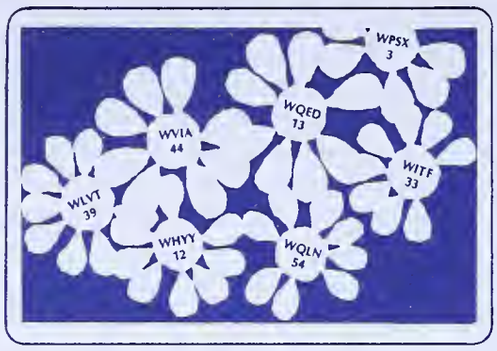
Public Television Teaches

The daytime fare will premiere **Paddington Bear,** a new five-part, half-hour series about Paddington Bear, the fictional creature who has become a friend to millions of children and adults. The winter-spring daytime schedule will also feature four series of special interest to minority youngsters: **Pacific Bridges, Reflections: Puerto Rican Drama, Mundo Real,** and **Getting to Know Me.**

Rainbow's End, To Say I Am, and **One Superlative Song,** three programs which focus on the concerns and achievements of handicapped children, will also air during PBS's Second Season.

Children can also look forward to more of their favorite shows which teach and entertain them daily, such as **Sesame Street, The Electric Company, 3-2-1 Contact,** and **Mr. Rogers' Neighborhood.**

Station To Station



Two personnel items from **WVIA/ Scranton:** Joe Burke is the station's new membership director. He has been with WVIA for over a year, working in community relations. Carol Guild, who joined Channel 44 shortly before it went on the air in 1966 as a host and moderator for local productions, has a new weekly show focusing on local topics of interest, which debuts January 8. Entitled **Topic,** the series will feature local people who have expertise in various areas, but who are not identified with broadcasting, as co-hosts each week.

Medicine Through the Centuries, a co-production of WLVT/Allentown and the Allentown and Sacred Heart Hospital Center (ASHHC), won a Gold Venus Award at "The 13th Annual Festival of the Americas" in Houston in November. The program, which explores the evolution of medicine from the 13th to the 19th centuries, was judged to be the best public affairs TV film. It is the second television special produced by the WLVT/ASHHC team to win a major international award; **Open Heart Surgery-The Coronary Artery Bypass** received several national and international awards. The team also produces WLVT's weekly, health-care series **On Call.**

WQED/Pittsburgh will be featured in Westinghouse Electric Corporation's national newsletter. The newsletter will explain corporate matching contributions, and WQED will be used as an example of what employee donations can do. Also, WQED will be among those Pittsburgh institutions featured in a special multi-media show scheduled for the gala opening of the city's Lawrence Convention Center in February.

A new season of **Inside Basketball** has begun on **WPSX/University Park,** with the start of the Penn State season. Now in its third year, the weekly series features basketball coach Dick Harter and the "Voice of the Nitanny Lions," Fran Fisher. Each week Harter discusses the college basketball scene and the country's top teams, and evaluates his own team's performances in recent games. He also demonstrates many elements of college basketball strategy and explains types of offense, defense, and other techniques. Viewers record their questions for the coach during taping of the home games for use as highlights. **Inside Basketball** can also be seen on WITF/ Hershey.

WITF/Hershey has restructured its art department with the following new staff: Michelle Gould, graphic arts coordinator; Lisa Miller, graphic arts assistant/artist; and Kathy Cribari, graphic arts assistant/ typesetter. The station's art department is gearing up for a newly designed monthly program guide, scheduled to debut sometime this spring. WITF anticipates accepting advertising in the new guide.

WHYY/Philadelphia recently completed the third of five scheduled videotapings of the Philadelphia Orchestra to be used in a five-part series, **The Fabulous Philadelphians: From Ormandy to Muti.** The series will air over PBS beginning Wednesday, February 25, at 9:00 p.m. The taped concert took place at the Academy of Music and featured Conductor Laureate Eugene Ormany leading the orchestra.

WQLN/Erie's monthly program guide received various honors last year, including recognition at the 1980 NAEB Graphics and Design Show and the top award given by the Erie Ad Club in the external newsletter category. Staff for the guide includes: Shelle Barron, art director; Brad Drumheller, graphic artist; Barbara Redfoot, staff writer; Mary Alice Gold, TV listings editor; Marcelle Yonkin, FM listings editor; and Ron Slomski, advertising manager. Bill Ericsson, formerly manager of WQLN subsidiary Penn Communications, has been named manager of the newly coordinated Corporate Communications Department and editor of the guide.

PPTN Receives SECA Award

PPTN, along with all other state agencies, participated in the State Employe Combined Appeal campaign to donate money to the Pennsylvania United Ways, International Service Agencies, National Health Agencies, and the United Negro College Fund. For attaining 138 percent of its goal, PPTN received a Silver Award plaque and a commendation from Governor Thornburgh.

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WLVT/Allentown,
WQLN/Erie,
WITF/Hershey,
WHYY/Philadelphia,
WVIA/Scranton,
WQED/Pittsburgh,
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a memo from the Pennsylvania Public Television Network

Pennsylvania Town Meeting Focuses on Jobs of the 80s

The third in a series of **Pennsylvania Town Meeting** programs will air on the seven PPTN member stations Thursday, February 12, at 8:00 p.m. **Pennsylvania Town Meeting: The Jobs Of The 80s** looks at the state's changing economy and the impact on employment.

Steel making and mining no longer function as Pennsylvania's principal employers; economists forecast that large manufacturing entities are no longer in the cards as employers of the future. As factories close down or move to facilities outside the Commonwealth, workers join economists in asking "Where will the jobs come from tomorrow?"

This edition of **Pennsylvania Town Meeting** assesses plans to boost the state's employment future through small manufacturing firms and existing and developing "service industries" — sales, information processing, recreation and tourism, transportation, education, government, communications, and the professions.

Detailed background information for the program is provided in this month's insert.

This month's **Pennsylvania Town Meeting** program marks the first use of the WESTAR communications satellite for a PPTN statewide production. A portion of the program features a live remote from Williamsport, using the facilities of Robert Wold, one of the largest commercial interconnection services in the country. Wold will provide the satellite uplink via WESTAR to the PPTN Operations Center in Hershey.

In the past, statewide programs airing on all seven PPTN member stations have utilized the network's microwave interconnection system. Use of the satellite complements the flexibility and convenience of the statewide microwave system.

Governor's Budget Message

On Tuesday, February 3 (check local listings), PPTN member stations will air **Governor Thornburgh's Budget Message** that will be delivered before a joint session of the state legislature.

The Democratic Response to the Governor's Budget Message will also air in February, though a specific air date and time were not available prior to our publication deadline.

This special presentation is produced for PPTN by WQED/Pittsburgh.



A Successful Fundraising Campaign

PPTN's seven member stations joined others throughout the country in a nationally coordinated fundraising and public awareness effort in November/December.

The nationwide total was $11.4 million, an increase of 58% over last year. The average pledge was $39.45.

Pennsylvania's public television viewers were generous in their support of their local station. WITF/Hershey's campaign broke all of last year's records. The number of pledges was up 46% and the amount of dollars pledged was up 72% over figures for December 1979's campaign. A total of 2,413 new members pledged $105,078 compared to last year's figure of $61,068.

WVIA/Scranton received $108,431 from 2,195 pledges. Their average pledge was $49.40, almost double last year's figure.

WQED/Pittsburgh's viewers pledged a total of $262,535, an increase of over 200% from last year. Their average pledge was $52.80 from 4,564 members.

WHYY/Philadelphia had the most successful December pledge period in its history. A total of $347,239 was pledged from 10,607 viewers. Forty percent of the pledges came from new members.

WQLN/Erie raised a total of $29,835, exceeding their goal by $5,000. Of the 515 membership pledges, 379 were new and 136 were renewals. Their average pledge was $57.93.

WLVT/Allentown's viewers pledged $52,000 in seven days, a 91% increase over last year. Their total of 1,599 viewers pledged an average of $32.29.

WPSX/University Park's fundraising figures were not available.

During the fundraising and awareness campaigns, PBS makes special programming available to its member stations. Two of the most popular programs for Pennsylvania stations' pledge periods were **A Christmas Special With Luciano Pavarotti** and **Cosmos**.

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Those Fabulous Philadelphians

In what the NEW YORK TIMES called "a major change in the music world," the leadership of The Philadelphia Orchestra changed hands this past season — Eugene Ormandy passed the baton to his handpicked successor, Riccardo Muti. This significant musical transition is documented in **The Fabulous Philadelphians: From Ormandy To Muti**, which begins Wednesday, February 25, on most PPTN member stations (Check local listings).

Produced by WHYY/Philadelphia and The Philadelphia Orchestra Association, this one-hour program is the first of a five-part series focusing on this unique experience in the Orchestra's history.

The 81-year-old Ormandy became Conductor Laureate with the 1980/81 season after 44 years of leading The Philadelphia Orchestra. At 38, Muti became the Orchestra's Music Director at the same age at which Ormandy became Music Director. Both men, as well as the Orchestra itself, will be featured in documentary segments and musical selections.



Riccardo Muti (left) and Eugene Ormandy (right) represent a unique transition in the history of The Philadelphia Orchestra.

Station To Station

WLVT/Allentown has two programs from their **On Call** medical information series that will air nationally on PBS this month. **The Heart Health Quiz** and **Coronary Heart By-Pass** will be seen coast to coast on Saturday, February 14 (Check local listings). **The Heart Health Quiz**, hosted by Shelley Brown and Dr. Headley White, gives viewers a chance to take a quiz determining their personal risk of heart attack. **Coronary Heart By-Pass** documents one of the most delicate surgical procedures. Both programs have won several national and international awards for local TV programming.

WITF/Hershey has received favorable press for **The Natural History of the Water Closet** from newspapers and other station program guides across the country. PBS VIDEO reported that the program is among its four top-selling cassettes, along with **The Art of Being Fully Human, Speaking of Love,** and **Daniel Foster, M.D.** The program's popularity has earned it a national encore broadcast in April.

A new local production begins at **WVIA/ Scranton** in February on Tuesday nights at 7:30. Entitled **Perspective**, the program will be devoted to one of four different topics each week: law, medicine, public affairs, and the arts. With a live, phone-in format, **Perspective** will feature guest panelists to answer viewers' questions. WVIA staff working on the new program include Dr. John Walsh, Grace Schimelfenig, Carolyn L. Carr, Allan Murphy, Libby Smith, Walter H Mohr, and Joe Burke.

In January, **WPSX/University Park** produced its first remote sports coverage since 1974 using the new remote production van acquired through a grant from the National Telecommunications and Information Administration. The production provided coverage of the January 24th Penn State-Lehigh wrestling competition held at Rec Hall on Penn State's University Park campus. The event was a co-production with WLVT/Allentown, and was also distributed to other PPTN stations.

WHYY/Philadelphia presents the last in its series **Reel Philadelphia** devoted to local filmmakers in the Delaware Valley. The February 12th program includes: "Comeuppance," by Scott Bracken, which presents a strange and mysterious, animated world; "Chambers of the Fire Dream," by Peter Rose, a description of ceramic art and a meditation on the powers of fire; "Song of Radauti," by Laurence Salvmann, a sensitive portrait of a town in Rumania where the remnants of a vanishing civilization, East European Jewry, are kept alive by tradition; and "Punking Out," by Frederic Andrew Stone, shot at a New York punk rock club.

WQED/Pittsburgh has saluted some 20 communities with WQED Thank You Days, including on-air acknowledgements, visits to hospitals with the Purple Panda from **Mister Rogers' Neighborhood,** and taking the Thank You Booth to shopping centers and city parks, where staff members talk with citizens, provide literature and information about the stations, and answer questions. Margot Woodwell, director of community support, and Ellie Levine, manager of the Great TV Auction, visit with local businesses and organizations during Thank You Days, enlisting support for projects and explaining to groups how they can become involved with public television. Thank You Days continue throughout the year and have proven to be a great success.

Erie has been selected as a model city for the International Year of the Disabled, and the **WQLN/Erie** public affairs program **Some Things Happening** is participating. Producer/director Joyce Lutz notes that one program per month will focus on issues of concern to the physically handicapped. The first program in the special series reported on Erie's selection as a model city, and the history of the International Year of the Disabled. The second program featured a nationally produced film on hiring the disabled with a local follow-up. Each of the programs is also signed for the hearing-impaired.

Commission Update

The PPTN Commission held its annual meeting in December at which Dr. John O. Hershey was reelected to another one-year term as Vice Chairman of the Commission. Dr. Hershey was also appointed by Commission Chairman Philip I. Berman to serve on the Budget and Finance Committee.

Several other committee appointments were made by Chairman Berman. Joseph D. Hughes, Esq. was appointed to serve on the Executive Committee, and reappointed to the Budget and Finance Committee. Also appointed to serve on the Executive Committee were Dr. Helen B. Craig and Dr. Herman Niebuhr, Jr.

Designated to serve as chairman of the Budget and Finance Committee was Eugene Dougherty. Other Budget and Finance Committee appointees were Frederick E. Leuschner and Andrew Bradley.

The Commission's Executive Committee conducts the business between its quarterly meetings or at meetings in the absence of a quorum. The Budget and Finance Committee is responsible for supervising the preparation of the budget; formulating any necessary responses to audit reports; and making recommendations on equipment and facilities, planning, and expenditures for PPTN.

At its December meeting, the Network Operations Committee (NOC) elected a new chairman, Sheldon P. Siegel, president and general manager of WLVT/Allentown. During his tenure as chairman, Siegel will also serve as an ex officio member of the PPTN Commission. Siegel previously served as NOC chairman from 1974 - 1976.

The NOC makes recommendations to the other committees and the Commission on policy and procedural matters. In addition, the NOC implements Commission policies and directives in handling the operational problems of the PPTN system.

PENNSYLVANIA TOWN MEETING

The Jobs of the 80s

The following views of the Commonwealth's economy are intended to supplement the Pennsylvania Public Television Network's PENNSYLVANIA TOWN MEETING: THE JOBS OF THE 80s, scheduled for broadcast Thursday, February 12, at 8:00 p.m. on WLVT/Allentown, WQLN/Erie, WITF/Hershey, WHYY/Philadelphia, WVIA/Scranton, WQED/Pittsburgh, and WPSX/University Park. The comments which amplify Monroe Newman's article comprise edited excerpts from interviews and written responses to questions posed in writing by the program producers.

Pennsylvania: An Economy in Transition

by Monroe Newman, chairman of the Department of Economics of The Pennsylvania State University

Pennsylvania, like the rest of the United States, has been going through a recession. That fact, and the immediate problems of those who are hurt by the recession, should not be our sole vision of the Pennsylvania economy, however. We have to be concerned about immediate problems; they do require our attention and help, but we should also be concerned about some other facts:

1. Relative to the rest of the U.S., the Pennsylvania economy (as measured by share of employment) has been in a decline for quite a few years.
2. The relative decline in the Pennsylvania economy has been a part of the relatively declining role of the Northeast in the national economy.
3. The principal part of the Pennsylvania economy that has been declining is employment in manufacturing.
4. Manufacturing employment has been on the decline throughout the Northeast, both as a percent of total employment and as a share of national employment.
5. Manufacturing has been providing a declining share of the jobs in the national economy as well.
6. The growing employment sectors of the national, northeastern, and Pennsylvania economies have been in non-manufacturing and predominently in the distribution of goods, in the provision of services, and in governmental and non-profit organizations.

In summary, Pennsylvania's economy is in transition within regional and national economies which are themselves in transition.

At the national level, several aspects of this transition are noteworthy. There has been a well advertised population shift in a southern and southwesterly direction. New markets are appearing and land, labor, and other resources in their vicinity are increasing in relative price. More than that, these new markets have grown to the size that frequently makes it feasible to create nearby establishments — plants and offices — to serve them rather than serve them from afar. As a result, it is to be expected that older facilities will be providing a declining share of total output and employment. In addition, the very fact that some facilities are new may give them a competitive advantage.

Another aspect of the national transition is the relative decline of manufacturing as a source of employment. Long before the U.S. felt the effect of foreign competition in such industries as electronics and steel and autos, manufacturing's share of total employment was falling. At least two forces were at work. Productivity was rising so it progressively was taking fewer manufacturing personnel to produce the same level of output. In addition, real per capita incomes were rising. As they rose, people tended to spend less and less of the addition on manufactured goods. There was a tendency to focus a larger share of consumer expenditures on services — some provided by the private sector and some by government.

This downward shift in the share of total employment provided by manufacturing can only be accelerated as we substitute foreign-made for domestically-produced manufactured products.

Discussing these national trends telegraphs much of what has been happening in the Northeast. As a share of the national totals, population and income in the Northeast have been falling. Overall employment has been growing less rapidly than in the nation and the relative decline in manufacturing employment has been greater than in the country as a whole.

The problems of the nation's larger cities, its metropolitan areas, have appeared first in the Northeast (the fiscal problems of New York and Cleveland immediately come to mind). Those problems are a compound of population shifts, changing job availabilities, relatively old private and public facilities, income growth that lags behind the national rate, and a continuing desire for more of the goods and services that we associate with well-being.

Pennsylvania has experienced all of the impacts that are common to the Northeast but in the Commonwealth there have been some distinctive differences. At one time, areas of the state were heavily involved with coal mining and the steel industry. First the former and then the latter became less generous providers of jobs and income. Their declines brought further declines as those who were direct suppliers to these industries and those who depended on the spending of those employed in them felt the pinch. Areas that had been heavily dependent on them were severely affected and some smaller communities which had

relied almost exclusively on one or the other of them seemed likely to slowly fade away.

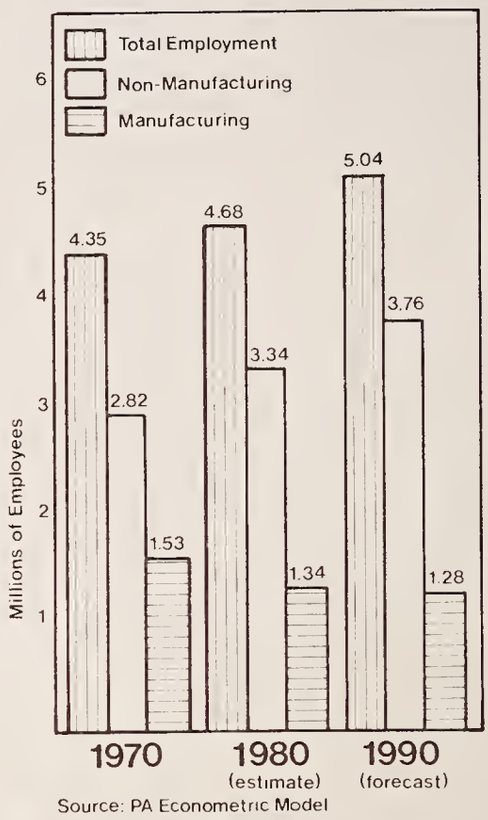
This was not a new experience in Pennsylvania. Years ago, there had been thriving communities that were centered on the charcoal iron industry that now have been forgotten. More recently, the steep decline in coal demand in the 1950s and 1960s left many communities facing a similar prospect. Their working age people tended to drift away to job opportunities elsewhere, leaving a smaller but increasingly dependent population behind.

Elsewhere in the Northeast, similar events occurred, first in New England. The declining industries were different but the pattern of events was not. There are things for us to learn from that decline that in some ways are the mirror images of things we can observe in the growing areas of the nation. There we noted that land, labor, and facilities are getting relatively more expensive. In the Northeast, therefore, they are getting relatively cheaper. As that happens, competitive disadvantages tend to be narrowed. In addition, parts of New England tended to find that the high levels of services available — public and private — provided a foundation on which new employment could be built. Electronics and other high technology firms were the successors to textiles and leather. Large population concentrations still existed, continuing to provide markets for both manufactured goods and services. And the continued growth of real per capita income (though at a slower rate than the national average) was able to support larger relative employment in the same areas that were growing nationally, including state and local governments, education, and other non-profit activities such as health care, recreation and tourism, and services generally.

With variations of its own, due to its unique location, industrial structure (such as the problems and potentials of the coal industry), and changes in the economic setting, Pennsylvania is likely to follow a similar pattern of response to the challenges it faces. Smaller manufacturing firms and services will probably provide the bulk of the net employment growth in the state. It does not mean the problems the state faces will quickly solve themselves or go away, however. It is safe to guess that many of them will be around for considerable time. It does mean that recognition of the process that is at work can help guide the steps that are taken.

In an economy such as ours, most of those steps will be taken by private people and groups. For example, there is very little government can do that can directly affect the demand for the output of Pennsylvania firms. And there is relatively little it can do to affect the overall level of costs of doing business in the state. Government should, of course, avoid wasting its resources, our taxes, but it is hard to believe that the reduction in taxes associated with the greatest possible efficiency would markedly alter the state's attractiveness as a place to be an employer or resident.

Pennsylvania Employment Growth



Source: PA Econometric Model

Among the other things that government can do is to provide the services that are an expected part of contemporary America. Government has principal responsibilities for health and education, welfare and protective services, law and justice, water supply and waste disposal, environmental protection and occupational safety. How well these jobs are done has an important impact on Pennsylvania's attractiveness. In this whole list, a vital service is education because the skills and attitudes that are developed in the labor force today will still be having impact well into the next century. The sum of the decisions made at the local level on the range and quality of educational offerings is reflected for years to come in the quality of life for all Pennsylvanians and of the labor force.

We can see the economic future only imperfectly but it seems safe to expect that occupational and geographic shifts are going to be required of many of those in the labor force and of many coming into it. We should expect greater labor force participation of women, the need for periodic job shifts and associated re-training needs, geographic mobility and probably continued net out-migration from the state. In response we should ask if the educational system is doing the best it can to smooth these transitions.

Heavy responsibilities exist toward those already in the labor force. Assistance to those whose jobs vanish or whose future is uncertain or unrewarding presents vast uncertainties because so little is known of how to do it successfully. Pennsylvania should try to learn how because so many of its citizens could benefit.

In the future, as in the past, a major burden of the transition will be borne by the private sector. Periods of unemployment, the strains of uncertainty, and the financial, social, and personal costs of relocation will be experienced by many individuals. People will go into and out of business, sometimes realizing their hopes, sometimes not, at (among other things) the cost of their capital and those of others. Employers, employees, investors, and other participants in the private economy will be key to the process of transition and their individual plans and actions, and those they plan and undertake as members of groups are probably the most important of all.

The challenge that is before the people of the state is to adjust to and capitalize on the changes that characterize transition. They have a right to hear from the spokespersons of all segments of the public and private sectors what their plans and actions will be, not what others should be doing.

"The principal part of the Pennsylvania economy that has been declining is employment in manufacturing."

Governor Dick Thornburgh

"As a candidate for governor, and during the first two years of my administration, I made economic development my number one priority. We have already taken a number of immediate steps to reverse the trend of the 1970s which resulted in the loss of thousands of manufacturing jobs and the migration of more than 300,000 Pennsylvanians out of this state.

We have received bi-partisan cooperation within the General Assembly to reform several of the state's tax laws to insure that more jobs are created in the state and more jobs are retained. These efforts have included provisions of state tax credits to our antiquated rail industry, the provision of loss carryover by businesses in paying their state corporate taxes, and the continuation of the phase-out of the pre-payment provision of the corporate net income tax by 1983.

We have initiated an economic development advertising and marketing campaign using internationally-known golfer and Pennsylvania businessman Arnold Palmer as spokesman. One unique aspect of this effort, besides the fact that the state has never before made any real efforts to promote its attractive business climate, is that it is primarily focused on businesses already in the state — to encourage them to stay and expand in the state. Another target will be potential firms in neighboring states which might consider moving to Pennsylvania or locating branch plants here.

This is not the traditional "smoke-stack chasing" in which many states engage.

Pennsylvania firms also have considerable opportunities to expand foreign trade. We are in the process of establishing an overseas office for the state which will enable our businesses to receive assistance in selling Pennsylvania products abroad, in addition to attracting the sort of job-producing, reverse foreign investment for which Pennsylvania is ideally suited.

We have reformed our unemployment compensation program to begin to retire a $1.4 billion debt to the federal government. This will restore stability and predictability — factors of considerable importance to businesses.



Gov. Dick Thornburgh

We have also created a leaner state government by "doing more with less" — by reducing the state work force by 3,000, by retiring 1,000 excess cars from the state motor fleet, and by instituting sound management practices.

As a result, we have been able to keep state spending increases at one-half the national rate of inflation and have ended the past two fiscal years with timely, balanced budgets.

Fiscal integrity and soundness of state government contribute to an improved economic climate."



Eleanor Winsor, executive director of the Pennsylvania Environmental Council

"The change away from a very heavy industrial base is going to lead to a cleaner environment. But it seems to me the greater significance is not this shift, but the fact that manufacturing is starting to be done in a more environmentally acceptable manner. That really is the crux of the issue. For example, there are some steel companies that have been very imaginative in approaching their pollution control problems and are still turning a profit. One example in Pennsylvania is Lukens Steel, which had some major pollution problems and worked to control them by putting in a closed-water system that enabled them to keep their effluent out of streams. This is the type of approach that is needed, but it involves a commitment from top management.

The question arises as to whether environmentalists necessarily need to be the adversary of business. The Environmental Council feels very strongly that this is *not* necessary. There are times when we will disagree and disagree violently, but we must work together to try to resolve environmental problems. Indeed, industry in many instances has been the only group that has the technology to solve them. So I believe industry is needed very, very much."

"The growing employment sectors of the national, northeastern, and Pennsylvania economies have been in non-manufacturing."

Rendall Harper, president, American Micrographics Company

"Our company is really a broker of technology. We don't manufacture anything, we simply broker existing technology to solve problems. We're in the service area, and that's the last stronghold that the United States has. If you stop and you think about it, the one area in which we're superior to everyone else in the world is technology and technology exchange. It certainly isn't in manufacturing. We used to claim that, but there are other countries that can beat our socks off in producing things. We've had vivid examples of that, but in the area of computer technology, information exchange, and the service industry I think in the 80s you're going to see that is our stronghold.

It's almost like selling milk by the glass rather than having a cow. At some point in time I'm sure some farmer said, 'Hey, why don't we sell milk by the glass?', and that was the beginning of the service industry. Prior to that, you had to have a pasture and a cow and all sorts of things just to have a

glass of milk. In the area of technology, I see the same kind of a pattern established when you and I learn to run a satellite and put dishes up and sell the service rather than having everybody buy a computer and a satellite and put up a dish in the backyard.



Rendall Harper

Pennsylvania is in an ideal situation because of its geography. This state can attract high technology and can deliver it to the whole eastern seaboard because of its strategic location, but state government has to be receptive to that. If you've ever flown an airplane and looked at *Flight Time* or any of those magazines, you see ads for North Carolina and South Carolina saying, "Come to the land of opportunities." Government in some states has bent over backward to attract technology, to bring in company presidents, to squire them around the state, and to show them ten or twelve different locations where they could locate a new business. And it has certainly proven to be beneficial to California with its Silicon Valley, as it's called, and North Carolina with its Research Triangle, and certainly up in Massachusetts around Boston.

Pennsylvania could very easily be one in that group because we have the colleges here, we have the students here, we have the close proximity to the eastern seaboard. But we need the state to be receptive in terms of tax incentives, in terms of right-to-work incentives, in terms of labor relationships. Those are the areas that I think Pennsylvania has to concentrate on. You've got to let the companies know that you want them."

"There has been a well advertised population shift in a southern and southwesterly direction."

Seymour Wolfbein, professor of Business Administration and professor of Economics, Temple University

"I think the big story about Pennsylvania is the fact that it's one of the very, very few pieces of geography in America which is actually losing population overall. That's not easy to do because there's always an excess of births over deaths in any given period of time, whether it's a year or a decade. So the only way you can really lose population is by having a very substantial exodus of people.

Those who are leaving — who are they? We've had surveys since 1947 and every single year they show really the same thing, that the highest rate of what we call internal migration is among people who move to get another job — a job with better wages and so forth. And they tend to be the people with the highest education, people who are at the top of the occupational ladder. They're professional people, generally the white-collar people, the highly skilled people.

When I was young and vibrant and took Economic Geography 101, I learned the important things were the natural resources: where the cotton is, where the coal is, the transportation system that is available, taxes, and all the other classic items. Well, to coin a phrase, 'Things have changed!' Pick up your favorite newspaper or magazine, which will always have ads by various states and cities saying, 'Y'all come,' touting their advantages. You don't see all the noise about our natural resources, our transportaton systems, and so on. You don't hear that much about taxes, surprisingly enough. What gets emphasized very, very clearly is 'Who've you got there, and what kind of talents do they have to produce what I want to produce?'

And so we really have to start putting the spotlight on not only who's going to be around, but what kind of skills they have, and what they've got in terms of education and training which would enable them to be responsive to what's going to be needed in the 1980s.

Pennsylvania, I think, is lagging in terms of increasing quality standards in the field of education and training. If you take a look at the field of vocational education, the South is much more in a leadership position than the North, including Pennsylvania. I think that in general our piece of the country has not done as well as some other parts of the country, and that's really the story. It's the so-called comparative advantage that really makes the difference."



Seymour Wolfbein

"Older facilities will be providing a declining share of total output and employment."

David Dilley, chief economist, United States Steel Corporation

"What has happened in the steel industry in the last twenty years is essentially this: we have not had the economic incentive to replace, modernize, and expand. Despite the fact that demand for steel has been growing long-term about 2.5 percent per year, the nation's steel companies in the last two decades simply have not kept pace with that. They've continued to operate existing mills — keeping them together in one way or another — for as long as they can, hoping that in some way or another modernization would prove desirable and financially attractive . . . but that has not come. As a result, in the last two years in particular there have been shut-downs throughout the country in the steel industry. In fact, very recently Jones and Laughlin indicated it was permanently closing a mill in the Pittsburgh area employing about 1,000 people. This is a facility within an existing mill and it is closing

simply because there have not been sufficient incentives and sufficient money available to modernize and replace that mill. All told, the steel industry is down in capacity about 7 percent from where we were two years ago.

I think the handwriting is on the wall: if we don't do some things as a nation, this will continue to occur. We see as one possibility the loss of approximately 90,000 jobs during the 1980s if we continue on the present course. This would mean a much smaller steel indusry at the end of the 1980s than we have right now. And the reason, of course, is that steel in the last couple of decades has not been financially attractive.

We need policies for the nation as a whole — not just for the steel industry — which are conducive to the generation of capital and the investment of capital in facilities at returns which are attractive. Now, what are those policies? The one that has been talked about the most widely and pushed most vigorously is a policy that would permit companies to recover the funds that they initially invest in plant equipment much more rapidly than they can at the present time — in other words, some sort of accelerated depreciation. Eliminating the double taxation of dividends would be another public policy that would be very conducive to investment



David Dilley

in the steel industry and in industry in general, and which would help to generate jobs and help to avoid the loss of jobs in the steel industry. Elimination of the onerous regulation of industry is the next policy area that I want to talk about. One of the reasons profits have been squeezed in the domestic steel industry is the terrific amount of regulation that we have. It is very costly for us to comply. On the other side of the coin, we have to pay taxes for those in government to administer those regulations. If the regulations were more reasonable — more related to benefits received in relation to costs incurred — this would help to imrove the profitability of the steel industry.

Those are some of the things that we think could occur, and should occur, and must occur if we're going to have a growing, vibrant economy and if we're going to have the job creation that we need in this country."

"At one time, areas of the state were heavily involved with coal mining and the steel industry."

John Shirvinsky, president, Keystone Bituminous Coal Association

"The decade of the 70s started out with a decline in coal consumption. Before the midway point of the 70s we were hit with the Arab oil embargo, we were hit with major energy shortages. We were told that we were going to make a major commitment to coal, but as the decade wound down we found ourselves with a very modest 10 percent increase. We're now starting out the decade of the 80s, and Pennsylvania production will probably be down by a million tons this year. We're losing a major market in our steel market. Pennsylvania has traditionally been one of the largest coal-producing states for the steel industry, but as we see technological improvements in the steel industry (they're going to electric furnaces) and as we see environmental restrictions forcing the shutdown of major coking facilities such as the Johnstown area, our market for metallurgical-grade coal, which has traditionally been about 35 percent of our total production, will probably drop between 25 and 30 percent within the next year or two.

Our biggest hope for short-term increases in coal production is the export market. The reason our coal export market is the only bright spot in our marketing picture right now is because European nations and Southeast Asian nations have all understood they cannot depend on Mideast oil. They *can* depend on American coal, and they're coming here. That's fine. That's something we applaud. That has to be done. But it has to be done here, too. America has to make that kind of commitment. We have to demand that the questions be answered that were passed over in the decade of the 70s.

I'm cautiously optimistic that we will experience a steady, healthy increase in our markets. It's for the good of a lot more than just the coal industry that that type of growth is achieved. Right now we have somewhere in the neighborhood of 5,000 unemployed coal miners in Pennsylvania. We would sincerely hope that we will be able to put all these people and another 5,000 to work during the 80s."



John Shirvinsky

Eleanor Winsor

"There's a great deal of talk in Pennsylvania today about shipping coal to Europe. The coal industry obviously wants to do this and it would be good for the economy of the state, but it will be good for the economy of the state only if the European purchasers pay the complete cost of mining that coal. If we as taxpayers have to go back and pick up the tab of reclaiming the land, then the only guy who's ahead is the producer. And that's not an equitable distribution of responsibility. What the environmentalists are looking for with coal mining is not a cessation of mining, but rather ways it can be done in an environmentally acceptable manner so that the land is productive in the future."

"Smaller manufacturing firms and services will probably provide the bulk of the net employment in the state."

Governor Thornburgh

"Pennsylvania's economy will continue to have a good mixture and diversification of various types of manufacturing and non-manufacturing industries. Studies suggest that nationally two-thirds of all net new jobs are created by firms employing less than 20 employees and 80 percent of these firms are less than four years old. Therefore, our efforts to preserve and create more jobs for Pennsylvania's working men and women must encourage the establishment and continued growth of smaller manufacturing and non-manufacturing firms. At the same time, we must also recognize that larger firms account for much of the productivity growth nationally, and we should not forget or ignore such firms that provide a considerable number of jobs for Pennsylvanians.

Some of my administration's initiatives related to these efforts include:

*The establishment of a Small Business Action Center to serve as a "one-stop shop" for small businesses to obtain information and assistance on state licenses, forms, applications, and taxes.

*The re-targeting of Pennsylvania Industrial Development Authority (PIDA) loans to small businesses and urban areas of high unemployment. Appropriations to PIDA have been increased from $4 million in 1978 to $18 million in 1980.

*The establishment of a Small Business Advisory Council, chaired by Lieutenant Governor Scranton, to provide counsel and advice on the problems facing smaller businesses in the Commonwealth.

*The creation of an Office of Small Business in the Department of Commerce.

*The establishment, with federal assistance, of a high-technology component within the Pennsylvania Technical Assistance Program (PENNTAP) at Penn State to assist with management and other services which are needed by high technology firms locating or expanding in the state.

*The reorganization of the Pennsylvania Minority Business Development Authority, reduction of its high default rate, funding for the authority as well as technical assistance services to applicants for minority business loans.

*The 'You've Got a Friend in Pennsylvania' tourism advertising campaign to encourage travelers and vacationeers to visit Pennsylvania. Tourism industry employment is one of our largest small business components.

*An economic development advertising and marketing campaign designed to attract new business to Pennsylvania, as well as to encourage existing firms to stay and grow within our borders."

"Recognition of the process that is at work can help guide the steps that are taken."

Samuel Hays, professor of History, University of Pittsburgh

"It's always interesting to observe whether or not the changes that are actually happening in the economy are understood and recognized by the people going through them. I think it's a fairly common historical process that people use old ideas to explain things around them and sometimes make erroneous kinds of judgments as a result. I think we're in that kind of situation now. The American economy has changed drastically since World War II. It's a very different kind of economy. It can easily be described in terms of job changes and the most dramatic way of talking about that is the decline in manufacturing jobs.

We very frequently use the term 'non-manufacturing' to describe this later industrial economy, and yet, when the service economy or whatever this new economy is gets to comprise 75 percent of the total jobs, it doesn't make sense to use one general term to describe it. After all, it doesn't help your economic analysis to call it *one* thing and it certainly doesn't help to use the 'non-manufacturing' word because what it means is you're not really finding a precise way of identifying what's happening to you.

I think that there's an important implication here for policy because I have a feeling that Pennsylvania is still using the old ideas to think about what's happening to it. I think that Pittsburgh, for example, still thinks of itself as a steel town, and yet the percentage of our jobs in steel has been going down steadily. We clearly are participating in some aspects of this new economy. Between 1963 and 1978 we lost about 18,000 jobs in heavy industry but picked up 200,000 jobs in the service industry. Clearly the whole economy is transforming, and yet we still think of ourselves as a heavy industry economy. It's a crisis every time it looks like there's going to be a decline in employment in the steel industry. And of course it is a crisis for certain communities, but for the economy as a whole it seems to me we can expect this regularly in the future.



Samuel Hays

Another example is the coal industry. Clearly, there's not much chance for new steel industry, but expanding employment in the coal industry has been the direction of policy for some time. There's a feeling that this is part of what is really Pennsylvania and that we should continue in this direction. Yet, it's not the kind of thing I think we would normally choose if we analyzed advanced industrial changes. This part of the state was very much caught up for a while in the possibility of synthetic fuel plants (the administrators of the synthetic fuel program left out this part of the state because apparently our coal just isn't appropriate). But it seems to me *those* are the things that attract the imagination out here rather than the new technologies connected with electronics and research and so on."

"There is relatively little government can do to affect the overall level of costs of doing business in the state."

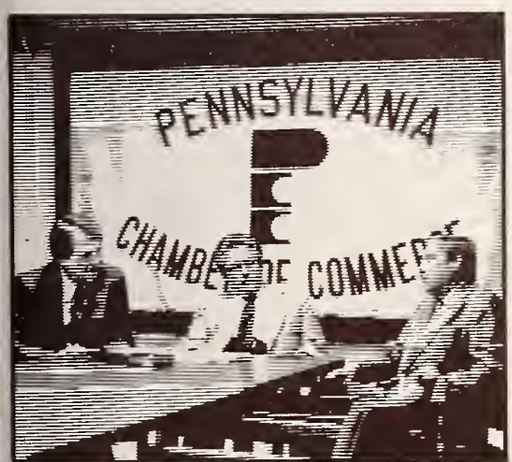
Pennsylvania Chamber of Commerce: Robert Hibbard, president; Donald Gillis, executive vice president; Kenneth Miley, director of economic development.

Mr. Hibbard: "To just blithely say that there's very little government can do

shows a lack of knowledge as to what government has done and is doing."

Mr. Gillis: "I would like to contribute to that. On the matter of taxes, it isn't just the level of taxation, it's also the perception which a business has of the attitude of the state. About eleven years ago we had a disastrous situation where the corporate taxes were increased by 40 percent on the last day of the calendar year retroactive to the full year. Corporations who then were closing their books for 1969 found that they owed enormous amounts more in taxes for the year just passed. There have been enormous improvements in the business tax climate over the last ten years. They have stabilized, and I think the attitude of state government today is that they see the need for economic development, they see the need for attracting industry and for stemming the outflow of jobs from Pennsylvania, and they're going to try to make a difference. I think in the 80s that will become apparent. It takes a while: you can't change a business community's perception of a state overnight. But I think the attitude of Pennsylvania is changing and I think the attitude of businessmen toward Pennsylvania will change in the 80s."

Mr. Miley: "There's one thing that I'd like to point out. One of the big problems we've had in the state is the fact that there's no master plan, no master economic development plan. There are many different organizations that are concerned with economic development. They're all going the same direction, but not down the same road together. We've got to get our act together and help the legislature understand the impact that the lack of a good economic development plan has in the state. They're the ones that in my opinion have gotten us where we are today and they're going to have to get us out of it."



Kenneth Miley, Robert Hibbard, Donald Gillis

"It is hard to believe that a reduction in taxes would markedly alter the state's attractiveness as a place to be an employer."

Barrie Gibbs, president of Gibbs Corporation and former president of the Smaller Manufacturers' Association

"When a decision is actually made if a company is going to expand or a company is going to leave the Commonwealth, it is people who make those decisions. And those people are affected not only by facts but by attitudes . . . by things that they read, things they hear. As an example, there was a study about a year ago by the manufacturing associations of the 48 contiguous states that compared those states as to the business climate. It was front page news. Of the 48 contiguous states, Pennsylvania ranked 44th as a state in which to have a corporation.

The fact is, there hasn't been an enthusiasm on the part of the state government to attract, much less keep, the manufacturing sector in Pennsylvania. The Wharton School, at the request of the Business Council, made a study less than a year ago of why businesses were leaving the state and not expanding here. And the key thing they came up with was a lack of stability in our taxing structure — lack of stability, not primarily high taxes, not primarily the high cost of labor, but the lack of stability in taxing. If you look at a chart and see what the corporate tax has done in the last ten years, it has been as high as 12.5 percent and as low as 9 percent. We're currently at 10.5 percent and expected to revert back to 9.5 percent in 1982. Lack of stability has been the key problem. It is a responsibility of the legislature to have stability in our taxing structure. Taxes are a key reason why we don't have jobs here, and are losing jobs.

There are entities that *have* to be in Pennsylvania. Certainly the coal industry has to be here. An accountant, an attorney, service industries have to be here. But manufacturing industries don't have to be here. One large Pittsburgh corporation will be opening forty new facilities in the next five years employing a minimum of 500 people and an average of 1,000 people per entity. Not one will be located in Pennsylvania. Another entity will be opening five companies employing an average of 1,000 people in the next 18 months — not one in



Barrie Gibbs

Pennsylvania. Within the year they closed a facility in Williamsport that employed 800 people, laid them off. This story can be told over and over again. The fact is, there is a problem. The fact is, it is the legislature's and the administration's responsibility to create an economic climate."

"The skills and attitudes that are developed in the labor force today will still be having impact well into the next century."

Harry Boyer, president, Pennsylvania AFL-CIO

"Pennsylvania's single greatest natural resource is its people. These people make up one of the most highly skilled, best trained, and well educated work forces in the nation. Pennsylvania workers are skilled in a very broad cross-section of work experiences, due to the wide and varied array of businesses and industries indigenous to the state.

Although unionization is substantially greater in Pennsylvania than in the nation as a whole, (roughly 41 percent of Pennsylvania's nonagricultural work force is organized as opposed to about 27.6 percent nationally), the number of work days lost to work stoppages is a relatively small fraction of the national total. In fact, while about 8.5 percent of the nation's organized work force lives and works in Pennsylvania, only about 7 percent of the workdays lost due to all work stoppages in the nation took place in Pennsylvania in 1978 (the most recent year for which such statistics are available).

More than 97 percent of all collective bargaining agreements that expired in the state in 1978 were settled without a strike or dispute of any kind, a figure that parallels the national average, in spite of the fact that Pennsylvania averages a substantively higher union membership than the national average.

Such factors as these reiterate the maturity of the relationships and caliber of cooperation between and among labor and management in Pennsylvania. Much of this type of information, however, escapes the news media. Conflict and disputes seem to sell more newspapers than amicable relationships. Thus, all too frequently, the public press sees fit to write about strikes, disputes, and other matters of conflict, instead of telling the story of cooperative, mature labor-management relations.

On the whole, considering the aforementioned information, Pennsylvania's labor climate image should be most positive. The state has a willing, able, and well qualified work force that strives to make the Commonwealth economically sound and secure."

"Assistance to those whose jobs have vanished presents vast uncertainties because so little is known of how to do it successfully."

Governor Thornburgh

"I created the Economic Development Committee of the Cabinet to help identify and package state programs and services that will encourage new job growth and the retention of jobs in Pennsylvania. Our efforts with Adidas and Velda, among several, attest to the success of this committee. But the Economic Development Committee of the cabinet has also assisted communities impacted by lay-offs and plant shutdowns.

In Pottstown, which suffered severe economic dislocation when the Firestone and Bethlehem Steel plants closed, we were able to put together a state funding package which, along with considerable federal assistance, provides the resources necessary for the community to begin its long-term economic recovery.

We have undertaken recently a similar effort in the Clinton-Lycoming County area, where Williamsport has the highest unemployment rate in the state. Because the resources of the Economic Development Committee and state government itself are limited, government must have open lines of communication with both business and labor to avoid plant shutdowns if at all possible; but, should they occur, to provide the means to overcome them. The creation of the state MILRITE (Making Labor and Industry Right In Today's Economy) Council, composed equally of labor and business officials, is providing assistance in improving labor-management-government cooperation and assisting local labor-management committees in resolving problems.

I have directed the Department of Education, as part of its overall effort to make every school a good school in Pennsylvania, to carefully review and improve the state's vocational education programs to assure that these programs are targeted in areas where job growth will occur in the future. The Education Department has also initiated an effort to improve the understanding of technology and its use by students and administrators in our basic education system. This should help in our efforts to provide a skilled work force for the increasingly technology-based jobs of the future.

And we have reorganized the state's employment and training programs in a number of ways. For example, we now tie together efforts to encourage firms to expand and locate in Pennsylvania with financial packages that include traditional loan programs with employment and training programs to provide job training opportunities for our disadvantaged and displaced workers.

We have tied use of state employment and training programs to private sector job creation efforts rather than simply "make-work" public jobs that all too often result in few skills and no jobs as the end of public service employment. The Department of Labor and Industry has been developing new training opportunities with these funds where there is a lack of labor supply, such as the recently completed agreement with CONRAIL which will result in new entry-level jobs for the disadvantaged in technology-based occupations along with upward occupational advancement for those already employed."

"The challenge that is before the people of the state is to adjust to and capitalize on the changes that characterize transition."

The future economic well-being of Pennsylvania and its communities is the subject of a special new report called *Choices for Pennsylvanians*, prepared by the Pennsylvania State Planning Board. Concern over general economic conditions in the Commonwealth in 1979, and a corresponding decline in the economic fortunes of Pennsylvania's cities and towns prompted Governor Dick Thornburgh to direct the Pennsylvania State Planning Board to study, review, and propose ways the private and public sectors would help to create more jobs and economic security for Pennsylvania's working men and women, and to develop, nurture, and ensure that the fragile commodity called "community" remains vital and viable for our citizens.

***Choices for Pennsylvanians* is selective in its treatment, focusing on economic development and community conservation. But as *Choices* unfolds we see clearly that these two issues affect almost every important aspect in the lives of all Pennsylvanians. While carefully assessing the problems and obstacles contributing to our economic ills, *Choices* also looks closely at Pennsylvania's assets and resources and suggests some directions and options to maximize our opportunities while overcoming our problems throughout the decade of the 1980s. Options, not recommendations, are presented. Alternative futures are constructed to show the long-term effect of public and private decisions on the economic well-being of the Commonwealth and its communities.**

Pennsylvanians will get an opportunity for a first-hand account of *Choices for Pennsylvanians* and an opportunity to make known their opinions and suggestions concerning Pennsylvania's future through a series of public meetings, to be held statewide sponsored by the regional planning and development agencies of Pennsylvania. Look and listen for announcements of these meetings in your area which will take place in February and March, 1981. A copy of the citizen's edition of *Choices for Pennsylvanians* may be obtained by writing to the Governor's Office of Policy and Planning, P.O. Box 1323, Harrisburg, PA 17105. Copies of this report will be available after February 2, 1981.

Black History Month On Public Television

Public television commemorates Black History Month in February with several programs highlighting the culture and contributions of Blacks in America.

With Ossie and Ruby is a series of 13 programs conceived and written by the husband and wife team of Ossie Davis and Ruby Dee. The series is a television anthology of music, dance, comedy, and original drama from our country's multi-cultural heritage. A major emphasis of the series is to introduce American television audiences to little-known ethnic writers, performers, and artists, while at the same time exploring the common experiences shared by all Americans. Featured guests include: songstress Della Reese; father and son actors Robert and Kevin Hooks; pianist Billy Taylor; drummer Max Roach; actor/playwright Samm-Art Williams; humorist John Henry Faulk; comedic actor Cleavon Little; author James Baldwin; former United Nations Ambassador Andrew Young; poet Sterling Brown; actress Butterfly McQueen; actress Miriam Colon and her Puerto Rican Traveling Theatre; journalist Felipe Luciano; film critic Donald Bogel, novelist Toni Cade Bambara; and many others.

At one time or another, Black, Dutch, Irish, Italian, Jewish, Spanish, and Finnish residents have all found homes in New York's Harlem. **I Remember Harlem** is a series of four one-hour programs exploring the community's nearly 400-year history through interviews, archival motion pictures, photographs, early prints, and lithographs. Each program focuses on a distinct period in Harlem's history: the early days as an independent agricultural community; the 1800s as a fashionable suburb of New York City; the post-World War I and Depression years that saw the major influx of Black population; the period after World War II of deterioration and struggle; and the current years marked by decline and resurgence.



Veteran stage and screen actress Paulene Myers portrays over 30 different characters from Black history in **The World Of My America.**

An historical portrayal of the Black experience is provided in **The World of My America**, featuring actress Paulene Myers. Beginning with the slavery era and moving through to the present day, Ms. Myers becomes different characters from all walks of Black life - a Civil War slave girl, a feisty washerwoman, an over-the-hill prostitute, a Little Rock schoolgirl, a coffee shop waitress, an old man during the Watts riots, and even a Vietnam G.I. She uses the words of America's great Black writers, including the 19th-century dialect poems of Paul Lawrence Dunbar, the classics of Langston Hughes, Daisy Bates' moving recollections of Little Rock, Arkansas in the 1950s, and the powerful "riot rhymes" of poet Raymond Patterson.



Actor Paul Winfield narrates a tribute to Black baseball players in **Only The Ball Was White.**

Only The Ball Was White is an excursion to a bittersweet era with the men who played baseball in the Negro leagues of the early 20th century. Through film footage, vintage photographs, and interviews with former Negro league players, this half-hour program reminisces about the game, the men, and the times. Included is a look at such baseball talent as Satchell Paige, Jimmy Crutchfield, Roy Campanella, and Josh Gibson.

The extraordinary life of a former slave who lived to be 135 years old is recreated in **Charlie Smith And The Fritter Tree.** Based on written and videotaped interviews with Smith, the program follows him through his life as slave, trail hand, train robber, bounty hunter, saloon operator, and gambler. Along the way, he also married and fathered a child.



Glynn Turman portrays young Charlie Smith in **Charlie Smith and The Fritter Tree**, a dramatization of the life of a former slave.

But Then, She's Betty Carter is an intimate profile of a woman named the finest jazz singer of our time by "Down Beat" magazine. Ms. Carter shows viewers three different components of her life: performer, single parent, and musician struggling to maintain her own style and sound. The one-hour program features interviews and performances.

Contemporary male-female relationships are explored in **The Black Dyad**, an hour-long series of eight vignettes. The program features two Black couples speaking directly to a studio audience, inviting them to share common emotional reactions to the familiar situations played out on stage. Each scene depicts some variation on the themes of love, insecurity, guilt, rejection, and commitment.

Public television also continues its commitment to diverse cultural programming with encore presentations of two popular series. **Up And Coming** is a widely praised series that realistically portrays the life of a Black family who moves into an integrated neighborhood; **From Jumpstreet** traces the history of Black music. Also part of the current public television schedule are the returning comedy series **The Righteous Apples**, which follows the adventures of a high school rock band; and **American Perspectives**, an exploration of cultural components of the United States' melting pot. **The New Voice,** which premiered in January and continues through the spring, is a documentary/drama series depicting contemporary teenage problems with an emphasis on minorities.

Mister Rogers Talks About Divorce

Talking openly once again about important family issues, Fred Rogers of **Mister Rogers' Neighborhood** will host a forum for questions from parents on their children's attitudes and fears about divorce. The one-hour special, **Mister Rogers Talks With Parents About Divorce,** will be broadcast on PPTN member stations Sunday, February 15 (Check local listings). It will be followed by a week (February 16-20) of new episodes also dealing with divorce on **Mister Rogers' Neighborhood**.

"Almost all families are touched by a divorce these days," says Rogers, explaining his choice of subject matter. "Either there's a divorce in the immediate family or in the family of a friend or relative. Either way, adults and children alike have a lot of strong feelings about divorce. We hope that talking about some of these feelings might help make them a little more manageable."

Joining Rogers on the special will be noted author and lecturer Earl A. Grollman. Dr. Grollman is the editor of "Explaining Divorce to Children," a book of information and guidance for parents, teachers, and counselors. He is also the co-author of "Living Through Your Divorce" and author of "Talking About Divorce and Separation: A Dialogue Between Parent and Child."

Moderator of the live-audience special will be Susan Stamberg, National Public Radio's award-winning cohost for **All Things Considered** and moderator of one of Rogers' previous parents specials which aired in 1980.

Two additional specials introducing new **Mister Rogers' Neighborhood** weeks are planned in 1981. In the spring, Rogers' subject will be competition; later in the year the focus will be on play.

Open Learning Opportunities

Business, language, and philosophy are the subjects of three Penn State Open Learning credit courses to be offered beginning this month on PPTN member stations WPSX/University Park, WHYY/Philadelphia, and WITF/Hershey; and WQED/Pittsburgh's continuing education station WQEX-TV. The courses are also being offered on the PENNARAMA continuing education cable television network.

Penn State Open Learning courses allow students to study at home on their own schedule. The directed-study techniques used in these courses allow motivated adult students to work toward an associate degree in Letters, Arts, and Sciences — a degree that can be completed almost entirely at home through Open Learning.

Students interested in beginning a degree should consider **Exploring Language: Thinking, Writing, Communicating,** a 6-credit course offered as English 10 and 20 by the College of the Liberal Arts. These courses are required for all Penn State bachelor degree programs and the Letters, Arts, and Sciences associate degree.

Exploring Language looks at the social, psychological, and political implications of language while teaching students the fundamentals of clear, concise writing through week-by-week instruction in organizing and writing essays.

The communication skills learned in these courses will help students both in their college career and on the job.

This course will air every other week beginning Wednesday, February 25, at 6:30 p.m. and will repeat on Fridays at 6:30 p.m. (Check local listings).

For adults interested in management, Penn State will offer **Systems Management** — Management 100 — a 3-credit course in the College of Business Administration. This introductory course will help students understand the relationship and the interaction of the different parts of a system. It includes a look at how organizations produce their goods or services and how the behavior of organizations can be shaped by systems concepts, such as input, output, boundaries, and feedback.

Systems Management will air every other week beginning Wednesday, February 18, at 6:30 p.m. and repeat on Fridays at 6:30 p.m. (Check local listings). This course alternates in the same time slot with **Exploring Language.**

Penn State will also offer **Introduction to Philosophy** — Philosophy 4 — a 3-credit course in the College of the Liberal Arts, beginning Monday, February 16. The two weekly programs will air on Mondays and Thursdays at 6:30 p.m. and repeat on Saturday mornings at 9:00 (Check local listings).

This course will introduce some of the basic themes of western philosophy from Plato's search for truth to Jean Paul Sartre's analysis of existential man. Other philosophers studied include Descartes, Hume, Hegal, and Marx. The course may be used to partially fulfill the humanities requirements for the Letters, Arts, and Sciences degree and bachelor of arts degree.

All of the courses include textbooks, a detailed syllabus, self-assessment exercises, written assignments and examinations graded by the Penn State instructor, and television broadcasts. The courses are offered in association with the National University Consortium, of which Penn State is a member.

For more information on these courses or Penn State's Open Learning program, please write Open Learning, Wagner Annex, University Park, PA 16802, or call collect 814-863-0478 or 814-863-1984.

pptn

The Pennsylvania Public Television Network:
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WQLN/Erie,
WITF/Hershey,
WHYY/Philadelphia,
WVIA/Scranton,
WQED/Pittsburgh,
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a memo from the Pennsylvania Public Television Network

Mainstreaming Documentary

The realities of bringing developmentally disabled children and adults into the mainstream of life will be examined on the seven PPTN member stations Thursday, March 26 (Check local listings). The broadcast, titled **Mainstreaming the Handicapped: Can Legislation Make the Difference?,** will originate from WVIA/ Scranton.

The one-hour program will utilize a 30-minute film documentary produced by WVIA and live phone-ins from viewers to take a realistic look at issues surrounding the mainstreaming of the disabled into the schools and community life. The program is produced in cooperation with the Pennsylvania Developmental Disabilities Planning Council.

The half-hour documentary focuses on several individuals who are making the mainstreaming transition — some successfully and some not so successfully. Through conversations with those most directly involved, the documentary examines the immediate problems of mainstreaming.

After presentation of the film , a panel of experts on the problems of the handicapped will be in the WVIA studios to discuss issues raised by the documentary and to answer viewers' questions. The panelists include: AdaDorothy Hayes, M.D., a developmental pediatrician who specializes in the problems of disabled children; Mary Rita Hanley, chairperson of the Pennsylvania Developmental Disabilities Planning Council; and Dr. Win L. Tillery, executive director of special education for the Philadelphia School District.

The studio panel discussion on mainstreaming and the effectiveness of the mainstreaming laws will be interpreted in sign language for the hearing-impaired by a representative of the Scranton State School for the Deaf. Members of the Parent Coalition of Wyoming Valley, a supportive group that provides assistance to parents of handicapped children, will serve as telephone operators, accepting questions from viewers. The collect phone number is (717) 655-5911.

Mainstreaming the Handicapped: Can Legislation Make the Difference? is produced by WVIA in cooperation with the Pennsylvania Developmental Disabilities Planning Council. Funding was provided by the Council. Carol Nelson is producer and panel moderator, and Allan Murphy is director.

Commissioner Appointed

Frank A. Ursomarso of Kennett Square, Pa., has been appointed by Gov. Dick Thornburgh to serve a six-year term as a member of the Pennsylvania Public Television Network Commission (PPTNC).

Mr. Ursomarso is the general manager of Union Park Pontiac, BMW, Honda, Inc. in Wilmington, Del. He has held this position since 1976, and also from 1969 to 1974. From 1974 to 1976, he was a staff assistant to former President Gerald Ford, with responsibilities for presidential scheduling and travel decisions. His educational background includes a B.A. in philosophy and economics from Gettysburg College, and a juris doctor degree from the University of California at Los Angeles.

The PPTNC is the 22-member governing body that has overall responsibility for the development and growth of public television in Pennsylvania. Its members are of various backgrounds, occupations, and areas of expertise to provide a broad representation of public interest. Mr. Ursomarso fills the vacancy on the PPTNC created by the resignation of Mrs. Valla Amsterdam.

Choices for Pennsylvanians

Choices for Pennsylvanians, a one-hour documentary that looks at statewide economic development for the next ten years, will air during the first week in March on PPTN member stations (check local listings).

Based on the work of the Pennsylvania State Planning Board, **Choices for Pennsylvanians** includes on-location case studies of state residents and their communities; and interviews with the State Planning Board, Governor Thornburgh, and experts from the public and private sector.

The program will take the viewer to all parts of the state. In Philadelphia an unemployed black youth will talk about the economy's effect on him; in Pittsburgh the Renaissance II project will be featured; in Lancaster the focus will be on the Hispanic community, who are successfully rehabilitating their own housing; and in Erie a visit to a community of Benedictine nuns will show how they are solving their own energy problems. The program will also take a look at the comeback of a small Pennsylvania town and the future of the coal industry as an important Pennsylvania export and its interrelationship with the transportation industries

Hosted by Rocky Bleier of the Pittsburgh Steelers, **Choices for Pennsylvanians** will attempt to lay out, in documentary style, the problems and potential solutions of Pennsylvania which are dependent upon the choices made by the citizens of the state.

This program will be closed captioned for the hearing-impaired.

Choices for Pennsylvanians is produced by WQLN/Erie.

pptn

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WLVT Applies to FCC

WLVT/Allentown, Channel 39, the Lehigh Valley Public Telecommunications Corporation, has applied to the Federal Communications Commission (FCC) for authorization to develop and program a second public television channel for the Lehigh Valley community, according to Sheldon P. Siegel, WLVT president and general manager.

This move anticipates the expansion of PBS programming, and other program sources now available and under development, to a point where communities will need more than one non-commercial television service to take advantage of the diversity of offerings becoming available on the multiple channel satellite system now used by public television.

The application requests permission to operate on Channel 14, with a signal pattern that would cover Allentown, Bethlehem, and Easton, and reach all cable systems in the Lehigh Valley. Major cable operators in the Valley have already assured WLVT of carriage of the additional channel when contacted several months ago about Channel 39's plans for the additional service. The off-air coverage area of Channel 14 would not, however, be as extensive as the current 40-mile radius now served by Channel 39, due to the need to avoid possible interference with the same channel assignment in Washington, D.C., according to Jerry Richards, WLVT director of engineering.

Although the programming for the channel is now available through WLVT's satellite receiving system, it is not yet clear how the FCC will act on the Channel 14 application.It is understood that a competing application is currently on file at the FCC by two commercial entities.

The FCC's low power "duopoly" proposed rule would also have to be waived in order for WLVT's application to be finally approved. The rule currently precludes any organization, commercial or noncommercial, from operating more than one channel in the same market. The Corporation for Public Broadcasting, the Public Broadcasting Service, and the National Association of Public Television Stations have all filed with the FCC recommending that the one-channel limitation be waived for noncommercial broadcasters, in support of the WLVT application.

"It is wholly unrealistic to expect an entirely new non-profit organization to bear the cost of operating a complete TV broadcast facility independently of an already existing public television station in the same community, except perhaps in the largest of cities in the United States," said Siegel. "We can extend our present operation, and have the second channel fully operational within a relatively short time after FCC approval, provided delays in the delivery of equipment due to great interest in low power transmission does not appreciably delay our plans. The additional channel capability will also enable WLVT to greatly broaden its televison service, not only with more quality programming, but with greater flexibility of scheduling, and specialized program services for businesses and industry through teleconferencing, corporate television seminars, and other industry-related ancillary services," Siegel added.

Penn's Dream

On March 14, Pennsylvania will officially commemorate its 300th birthday with the observance of "Charter Day," the day England's Charles II granted William Penn a charter for the land in Pennsylvania. In commemoration of this event, a half-hour special entitled **Penn's Dream** will air Thursday March 5 on PPTN member stations (Check local listings).

Penn's Dream features a reenactment of the famous Penn/Mead Trial of 1670, which demonstrates the principles on which Penn sought to base the new colony. Using period graphics and dramatizations, the program looks at Penn's concept of the fundamental rights of man and the struggle to preserve these rights in Pennsylvania. The program is not about William Penn, per se, but makes the point that he defined a form of government based on the ideas of tolerance, liberty, and fundamental human rights. The history of Pennsylvania is seen in this program as a continuing struggle to preserve these ideals with examples drawn from the "Walking Purchase," "the burning of Pennsylvania Hall," and the "Kensington Riots."

The Penn/Mead Trial was filmed on location at the Cambria County Courthouse in Ebensburg, Pa , with Bob Leonard playing the role of Penn. Actor Fritz Weaver, a native of Pittsburgh, will host the program from the historic Pennsbury Manor, located on the Delaware River northeast of Philadelphia.

Penn's Dream is produced by WPSX/ University Park, in cooperation with the College of the Liberal Arts, The Pennsylvania State University. Major funding was provided by PPTN; additional funding was provided by Kennemetal Foundation.



The 1670 Penn/Mead Trial is re-enacted on **Penn's Dream**.

Long Life Good Life

The Pennsylvania White House Conference on Aging to be held in Hershey from March 22 - 25 will serve as the stimulus for six half-hour programs entitled **Long Life/Good Life** to be produced by WITF/ Hershey in cooperation with the Department of Aging, Commonwealth of Pennsylvania.

Programs will address the following topics: transportation and the rural elderly; prescription drugs and quackery; fraud; the special problems of the old, poor, and Black; housing and living arrangements; and the role of the church.

The series will be aired beginning in mid-March (check local listings), prior to the opening of the Pennsylvania Conference. Each week will feature a different program. The six-week series will continue through the end of April.

Each of the segments will contain comments by senior citizens, representatives of relevant local and state agencies, and various experts on the subjects covered. There will also be interviews with Governor Dick Thornburgh, Pennsylvania Secretary of Transportation Thomas Larson, and Pennsylvania Secretary of Aging Gorham Black.

Mainstreaming

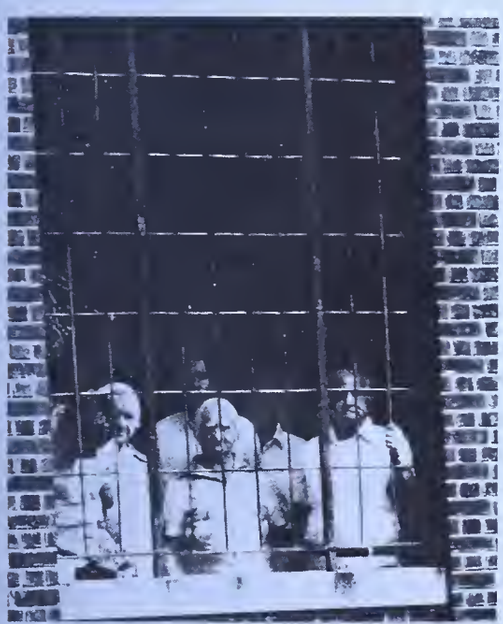
This month the seven PPTN member stations will present a unique documentary on the handicapped and the realities they face trying to "fit in" in a world not designed for them, and not always receptive or responsive to their special needs. The concept of bringing handicapped children and adults into school and community life is known as mainstreaming.

This insert, prepared by the PPTN Public Information Office, provides a brief historical overview of mainstreaming, and its implementation in both the school and the community. Special thanks to the Central Pennsylvania Special Education Resource Center, the Capital Area Intermediate Unit, the Children's Care Center, Inc., and Keystone Residence, Inc. for informational materials and staff assistance.

Historical Overview

An historical look at society's treatment of handicapped and disabled individuals reveals that these people have been feared, beaten, and "put away." They have been considered pitiful, lazy, or possessed by demons. A lack of understanding resulted in various forms of inhumane treatment.

Not until the 18th century did a sense of social responsibility and concern with human rights begin to emerge. By the end of that century, schools for the blind and deaf had been established. In the United States, several special classes for "problem" children were started in the late 1800s. In 1896 the first special class in a public school system was formed to meet the needs of the mentally retarded. In the middle and late 19th century, segregation and institutionalization were believed to be the best answers for protecting and caring for the handicapped; the emphasis was on care and treatment.



Many handicapped people, once institutionalized, are being returned to the mainstream of community life. These residents of Pilgrim State Hospital on Long Island were profiled in the 1980 public television documentary **Ready Or Not**, which examined the impact of "deinstitutionalization" upon former mental patients.

The early 1900s marked the first attempts to identify and classify handicapped children according to their ability, with some being placed in public school classes for exceptional children. The American IQ test, developed in 1916, was used to determine whether a child was unable to profit from regular class instruction. Those identified as such were removed from the mainstream of regular classroom education to special classes developed to meet their needs.

The rationale for the development of these special classes was the hope that a better education could be provided by specifically trained teachers and a well-defined curriculum. It was believed that the classes would allow more individualized instruction due to a lower student-teacher ratio, and that the teachers' efforts would be more effective if exceptional children were grouped together. It was also hoped that the children's self-esteem would be improved. All of these factors supported the ultimate goal of returning exceptional children to the regular classroom. Because of the underlying philosophy of the special education classes, they became widely recognized and accepted as a means of educating exceptional children.

The 1950s and 60s were active years for programs and policies supporting the rights of handicapped citizens. The founding of the National Association for Retarded Children (now Citizens) in 1950 was followed by the establishment of affiliated state and local organizations, as well as many parents' groups throughout the country. President Kennedy established a Commission on Mental Retardation, directing national resources to the plight of the handicapped. During this time, the special education field experienced a growth in research, training, and services.

As the twentieth century progressed, educators and parents had the opportunity to evaluate special education procedures, and began to question their effectiveness. Methods used to assess a child's handicap and determine placement were challenged. An overdependence on the classification system that categorized and labeled the handicapped created many problems. Educators believed that labels were instructionally useless and often stigmatized the child. Placement in special education classes, originally intended for the more seriously handicapped, was often practiced indiscriminately. Because placement was easy to achieve, the classes became dumping grounds for moderately and mildly handicapped children as well.

In 1968, a professional paper written by Lloyd M. Dunn appeared in the journal **Exceptional Children**. The paper, titled "Special Education for the Mildly Retarded - Is Much of It Justifiable?" criticized some of the past and present practices in the field of special education, including segregated classes for exceptional children and the use of labels for categorizing and identifying handicaps. Dunn's paper represented a significant point in the development of special education and served as the foundation for Public Law 94-142, the "Education for All Handicapped Children Act," which mandates a more appropriate education for all the handicapped.

While Dunn and his educational colleagues were active on the professional level, others were busy on the grass roots level. Parents, child advocacy groups, and concerned citizens sought change through legal action. These people, on behalf of various handicapped groups, filed civil suits against school districts, counties, and states. The suits were based on issues such as the negative effects of labelling, the possible unfairness of placement methods, and the fact that students in special education

classes fail to receive the wide variety of subjects that other students receive.

Combined with efforts on the professional level, these legal actions brought about the passage of two important laws. Public Law 93-112, the Vocational Rehabilitation Act Amendment of 1973, contains a basic civil rights provision dealing with the physical accessibility of buildings and public programs to the handicapped. The provision, Section 504, states: "No otherwise qualified handicapped individual in the United States shall solely by reason of his handicap be excluded from the participation in, be denied the benefits of, or be subjected to discrimination under any program or activity receiving federal financial assistance."

Public Law 94-142 addresses the educational needs of handicapped children. It is designed to guarantee these children a free and appropriate public education. Because of this legislation, mainstreaming gained more widespread recognition and acceptance, and became another major turning point in the development of special education.

In the Schools

Pennsylvania's official definition of mainstreaming is "an educational process of maintaining or returning exceptional children who can best profit from such placement to the regular classroom, with all needed supportive services provided." The educational principle underlying mainstreaming is the assumption that if handicapped children and youth are to learn to live in society as adults, they must learn the necessary skills early within the same environment as other children and youth. By necessity, the education of handicapped youngsters must be supplemented by certain special supportive services not required by other students.

Mainstreaming is a relatively recent concept whose major impetus was Public Law (P. L.) 94-142, also known as the "Education for All Handicapped Children Act of 1975." Although the law does not mandate mainstreaming — the word never appears in the law — it does state that each handicapped child must be educated with nonhandicapped children to the maximum extent appropriate to that child, depending upon the severity of the handicap. P. L. 94-142 also requires public schools to provide every exceptional child with an education suited to the child's abilities, which promotes both academic and social development.

As defined by P. L. 94-142, handicapped or "exceptional" children are those who have specific learning disabilities, or who are mentally retarded, hard of hearing, deaf, speech-impaired, visually handicapped, seriously emotionally disturbed, orthopedically impaired, deaf-blind, or multi-handicapped. In Pennsylvania, the gifted and talented are also included.

Simply stated, the purpose of P. L. 94-142 is to assure that all handicapped children receive a free and appropriate public education in the least restrictive environment. A child's least restrictive environment is that learning environment which provides maximum access to regular education programs and still meets the child's individual educational needs appropriately.

Another specific mandate of P. L. 94-142 is the Individualized Educational Program (IEP). which is a written educational plan for each child who has been evaluated and determined as needing special education. The IEP is developed and agreed upon cooperatively by a representative of the local education agency, the teacher, the parents, and the child, whenever appropriate.

The IEP is one provision of the law that directly affects classroom instruction, and must include the following specific items:

- the present educational performance level of the child;
- annual goals for the child, including short-term instructional objectives;
- a statement of specific special education and related services to be provided, and the extent to which the child





Susan Abrams' auditory training is part of the specialized services she requires to make it in the "mainstream." Susan is profiled in the public television documentary **Mainstreaming the Handicapped: Can Legislation Make the Difference?**

will be able to participate in regular education programs;

- the projected initiation date and anticipated duration of the services; and
- an evaluation procedure for determining whether instructional objectives are being met.

P. L. 94-142 also provides funding for both states and school districts on a formula which multiplies the number of children between the ages of 3 and 21 who actually receive special education and related services times an annually increasing percentage of the average per-pupil funds spent in U.S. public elementary and secondary schools.

One characteristic of legislation such as this, which deals with social, educational, and civil rights, is that the practical applications often belie the philosophical intent. Reports on the implementation of P. L. 94-142 indicate that some school administrators and educators have been reluctant or unable to move handicapped students into regular classrooms, and some teachers who are not trained to cope with handicapped children are hesitant to try. A lack of government monitoring has also contributed to the failure of some attempts to mainstream handicapped children.

In the Community

Like the movement to end educational discrimination against handicapped students, support for the basic civil rights of handicapped adults came from various sources. A lot of activity by family, friends, and advocacy groups was complemented by legislation and the efforts of professionals.

As previously noted, the 50s and 60s were a period of heightened awareness and increased action on behalf of the country's handicapped population. The Community Mental Health Centers Act of 1963 requires the federal government to provide funding to counties to establish mental health centers. Pennsylvania's Mental Health/Mental Retardation Act of 1966 mandated specific services to be provided by the county centers, including due process procedures for individuals being committed to state centers and hospitals.

During the late 60s and early 70s, efforts on the professional level were greatly influenced by developments in the Scandinavian countries. Sweden and Denmark set precedent with the establishment of personalized, modern community residences for formerly institutionalized handicapped adults. At the same time, a national three-year staff training program was established and medical, vocational, and educational services for residents were expanded.



Mary Lou Holden looks forward to leaving her house each day; two years ago she was afraid to leave the porch. In **Mainstreaming the Handicapped: Can Legislation Make the Difference?,** Mary Lou's mother describes the difficulties of raising a retarded child during the years when help was not as easily available.

The Scandinavian experience also provided American professionals with a firsthand chance to observe the principle of normalization, which has become the major philosophical impetus of the movement toward community-based residences. Normalization means making available to all mentally retarded people patterns and conditions of everyday living that are as close as possible to those of mainstream society. The process must take into consideration specific individual requirements and the need to provide appropriate supervision, support, and training.

The first extensive plan of community residences in the United States was developed in eastern Nebraska, where there were few existing noninstitutional services. Through the efforts and activities of parents and other citizens, the Eastern Nebraska Community Office of Retardation (ENCOR) provided a network of ten community residences for adults and children.

Similar plans were developed in other states and regions, including Pennsylvania, where the Department of Welfare followed the progress of ENCOR's work. The state's system of Community Living Arrangement residences (CLA's) are based on the ENCOR network and have received specific funding in the state budget since 1973. The CLA's are designed to serve the handicapped persons in their county of origin, a policy indicated by earlier state and federal legislation.

As with handicapped students, mainstreaming handicapped adults often represents a move from segregation to integration, from institutionalization to community living. As professionals begin the process of de-institutionalization, they have found it helpful to retain some of the philosophy usually associated with large institutions. The notion of "protection and benevolent guidance" for residents is one that has carried over to community living programs. Another philosophy stresses the need for the physical setting to promote a "psychological sense of community," a feeling of belonging and mutual responsibility.

Community living programs have met with some resistance from citizens about specific locations of the residences. In addition, some parents are reluctant to move adult sons and daughters from institutions to community residences, fearing the loss of some services the institution provides, as well as the protection and security it offers.

Success or Failure?

The success of mainstreaming handicapped children and adults depends upon factors other than legislation, financial support, and the efforts of professionals and advocacy groups. Public awareness and knowledge of the social, psychological, physical, and educational needs of the handicapped are integral elements of the total process. The designation of 1981 as the "International Year of the Disabled" is one such effort at promoting public awareness.

It is the opinion of many professionals and others that one of the factors most crucial to the success of mainstreaming is human attitudes towards those who are "different." Dr. AdaDorothy Hayes, a developmental pediatrician who specializes in the problems of handicapped children, points out, "You can't legislate human attitudes. You can't legislate people to be warm and accepting and look at people's strengths and weaknesses...You can make certain laws allowing people to seek this. But there's no way...It's like legislating the Ten Commandments..."



Shannon Bailey is a cerebral palsy victim who has made a successful adjustment at the child development center where she is enrolled. Shannon's story is told in **Mainstreaming the Handicapped: Can Legislation Make the Difference?**

Expect the Unexpected!

Festival Nights

Public television is having a festival and all America is invited to join the fun.

For sixteen evenings, beginning Saturday, March 7, public television stations across the country will present a spectacular lineup of specials, films and the best of its regular programming for its 1981 awareness and fundraising effort, "Festival Nights."

During "Festival Nights," viewers will be treated to public television at its finest. They'll attend concerts from Carnegie Hall and **Live From The Grand Ole Opry**. They'll enjoy a three-dimensional portrait of actress Katharine Hepburn in two television premiere events: the first retrospective of her life and work in a two-hour program and her Academy Award winning performance in "The Lion in Winter," shown for the first time on television. They'll rediscover the art of loving with the popular Dr Leo Buscaglia and they'll relive the excitement of America's mission to the moon. And to kick it all off, Steve Allen returns with an all-new entertainment extravaganza, **Something Spectacular with Steve Allen**, which reunites the old "Tonight Show" gang with some of today's top stars.

Leading off the special programs for "Festival Nights," Something **Spectacular with Steve Allen** combines spoofs on public television with Steve, Tom Poston, Louis Nye, Don Knotts and Bill Dana, with performances by guest stars such as Milton Berle, Carl Reiner, Peggy Lee and Jim Henson's Muppets. Also expected to be on hand for this three-hour comedy and music special are guest stars Carol Channing, Hal Linden, Mel Torme, Vincent Price and Blackstone the Magician. **Something Spectacular with Steve Allen** airs Saturday, March 7.

Three young cinematographers discover a remarkable breeding ground for ocean creatures at the remote Bay of Valdes, Argentina where they discover penguins, sea lions, elephant seals, and cormorants. Filmed on land and beneath the surface of the south Atlantic, **A Prospect of Whales** is an enthralling observation of these mammals and birds as they begin their new cycle of life. The one-hour film airs Sunday, March 8.

Alistair Cooke narrates the history of the Battle of Britain in a special presentation, **Blitz on Britain**. This program recalls the heroics and the terror as the nation gathered its resources and its courage to survive the almost constant battering by Hitler's air war. **Blitz on Britain** airs Sunday, March 8.

The great American actress, Katharine Hepburn, is the subject of a two-hour retrospective, the first ever made about Miss Hepburn. It will be illustrated by film clips of her greatest movies and interviews with the people who know her best. Henry and Jane Fonda, Lauren Bacall, John Houseman and Peter O'Toole speak about Hepburn and their experiences with her. The program airs Monday, March 16.

Winner of three Academy Awards, "The Lion in Winter" is an American film classic. Public television will present the television premiere of this elegant domestic comedy about the private lives of Henry II of England and his wife Eleanor of Aquitaine as part of "Festival Nights." Also starring Peter O'Toole and Anthony Hopkins, "The Lion in Winter" airs Wednesday, March 18.

Love is the subject when Dr. Leo Buscaglia, a distinguished professor of education and an acknowledged expert in the art of loving relationships, offers his special insight to viewers in two programs, **Together . . .With Leo Buscaglia** and **A Love Class: With Leo Buscaglia.** Dr. Buscaglia invites viewers to turn from the "me generation" concept of "I" and "me" to the more satisfying — and difficult — attitude of "we" and "us." **Together . . . With Leo Buscaglia** and **A Love Class: With Leo Buscaglia** both air Thursday, March 12.



Master entertainer Steve Allen will host an evening of fun, laughter, and irreverent pot shots on **Something Spectacular with Steve Allen,** which will lead off the special programs for **FESTIVAL NIGHTS**.

It will be music all night long as public television once again comes **Live From the Grand Ole Opry** in a star-filled, six-hour special. Two complete Grand Ole Opry shows will be broadcast, featuring more than forty entertainers and every kind of country music style from bluegrass to gospel to Cajun. **Live From the Grand Ole Opry, Shows I and II** will air Saturday, March 14.

Over 800 million people watched the first Americans land on the moon in 1969, and, over a decade later, the memory of that historic mission still stirs excitement. **The Greatest Adventure** recaptures those stirring moments when Neil Armstrong took "one small step for mankind" and changed forever how we look at our universe. **The Greatest Adventure** airs Sunday, March 15.

Over the past ten years, **Masterpiece Theatre** has found a unique place in American life. Host Alistair Cooke takes a very special look back over the program's illustrious history, revisiting old friends and reliving memorable moments. **The Masterpiece Theatre Tenth Anniversary Celebration** airs Sunday, March 15.

Paul Simon, composer, poet and entertainer, brings his distinctive music to public television in a one-hour concert taped at the Tower Theatre near Philadelphia. The music is nearly non-stop as Simon performs many of his popular hits. **Paul Simon** will be seen Monday, March 16.

People invent the darndest things — from flying contraptions to boats that climb trees — in their ceaseless efforts to find a better way to get things done. **GIZMO** is an hilarious and loving look at these inventors and their often dubious accomplishments, illustrated with vintage newsreel footage from the '30s and '40s. **GIZMO**, a one-hour special, airs Tuesday, March 17.

Willie Nelson, the Charlie Daniels Band, Jimmy Buffet and Earl Scruggs headline the bill of stars on **Country Classics: The Best of Austin City Limits,** a country music special which recalls the most memorable moments from the popular public television series. **The Best of Austin City Limits** airs Thursday, March 19.

Arthur Godfrey is the star of **The '50s: Moments to Remember,** a three-hour salute to the romantic side of that musical decade. Patti Paige, Theresa Brewer, Eddie Heywood, Rosemary Clooney, Guy Mitchell, Mitch Miller, Frankie Laine and the comedy team of Bob and Ray lend their talents to the merriment in this entertainment spectacular which airs aturday, March 21.

As Carnegie Hall celebrates its 90th anniversary, public television celebrates its own ongoing alliance with the performing arts in **Gala of Stars, 1981**. Internationally acclaimed artists in the world of music, song and dance join Beverly Sills for the glittering event; James Levine, music director of the Metropolitan Opera, conducts the American Symphony Orchestra. **Gala of Stars, 1981** airs Sunday, March 22.

(Check local listings for the correct air time and date for all "Festival" programs.)

Station To Station

WVIA/Scranton and five area colleges have joined to present half-hour dramatic performances to viewing audiences beginning in October. Drama and broadcasting students from Marywood College, Keystone Junior College, the University of Scranton, King's College, and Wilkes College will participate in the presentations. Drama department heads of the colleges are working with producer/director John Alaimo on the project.

This month **WHYY/Philadelphia** will begin production of monthly specials featuring area performing arts talent. The specials, entitled **The Variety Store**, are designed to introduce professional performing talent to new audiences and new performers to the public. WHYY will supply the stage and audience, while the performing arts community will supply the talent. In addition to music, dance, comedy, and theatre productions, it is hoped that new pieces will be created for the programs.

The first special is scheduled to air Sunday, April 26; taping begins the last week in March. Interested artists should mail a description of their proposed performance to Ellen von Dohln, WHYY-TV, Independence Mall West, 150 North 6th Street, Philadelphia, PA 19106.

WITF/Hershey has received two grants from the Pennsylvania Department of Education in support of: (1) A Literacy Project, involving WITF and various community resources, to begin in the fall of 1981; and (2) The WITF-TV/FM Summer-School-of-the-Air project. PBS and NPR have expressed interest in both of these projects for potential national use.

WPSX/University Park is expanding local production again this month to feature coverage of two sports events, using the station's mobile van. On March 8, WPSX will air full delayed coverage of the Penn State-Lock Haven wrestling match, held at the University on February 21. On March 11, Penn State-UCLA Women's Gymnastics will be broadcast, providing coverage of the February 22nd event. In addition, WPSX will carry another locally produced special on March 13 — **Teaching America To Sing**. The half-hour special, a documentary about Fred Waring, was recorded last summer during Waring's choral music workshop at the University.

WLVT/Allentown will provide coverage of the state PIAA high school wrestling championships for six PPTN stations this month. Earlier in the month, Channel 39 produced the 77th annual Eastern Collegiate Wrestling Association championships from Princeton. This is the 12th season for EIWA coverage which will also be distributed to the ESPN sports satellite network.

WQED/Pittsburgh executive vice-president Thomas Skinner has been selected as one of eight people to represent American public television during a three-week study tour of the People's Republic of China. The delegation, which is being led by CPB Program Fund director Lewis Friedman, will visit China at the invitation and expense of the Chinese government. It is part of an exchange program administered through the National Committee for American-Chinese Relations. An additional honor for WQED came from the local chapter of the American Institute of Architects for advancing architectural appreciation.

Four TV and FM simulcasts will highlight **WQLN/Erie's** March membership campaign, including live bluegrass, gospel, and Italian classical. Another bluegrass simulcast will feature a combination of live and taped performances from last summer's bluegrass concert held on the station grounds. Many local groups will donate their time and talent to WQLN, including several from Canada. Canadian viewers currently make up 20 percent of the station's total membership. Also during the March campaign, WQLN's IBM System 34 computer will be used for the first time to handle membership data. The membership files were loaded into the computer in February. Nightly updating of the files via computer will eliminate some of the steps usually done manually.

WQED Receives Grant for La Scala Series

WQED/Pittsburgh has received $75,000 from the Program Fund of the Corporation for Public Broadcasting (CPB) to assist in the production and presentation of a new series of performances from the La Scala Opera House in Milan.

Under an arrangement with La Scala and Radiotelevisione Italiana, WQED/Pittsburgh will co-produce the series which will bring three major performances from the famed opera house each season to American public television for the next three seasons.

The first production, "Falstaff," was recorded in December for later broadcast on PBS.

In making the announcement, CPB Program Fund Director Lewis Freedman said the series "will afford American audiences a rich and rare opportunity to enjoy performances from what is considered one of the finest opera houses in the world."

Lloyd Kaiser, president of Metropolitan Pittsburgh Public Broadcasting, Inc., of which WQED/Pittsburgh is a division, expressed his delight at being able to bring such quality cultural programming to American audiences "via PBS, where the hallmark of programming is quality. The La Scala productions will do much to add to the existing inventory of such programs on PBS."

The total budget for the premiere season of the new series is $500,000, which will cover work on a documentary on the Milan opera house to be broadcast in the second season of the series.

"Additional funding is being sought from corporate and foundation underwriters," Kaiser said.

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The Pennsylvania Public Television Network:
WLVT/Allentown,
WQLN/Erie,
WITF/Hershey,
WHYY/Philadelphia,
WVIA/Scranton,
WQED/Pittsburgh,
WPSX/University Park

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a memo from the Pennsylvania Public Television Network

Viewers "Ask The Legislature"

Who makes Pennsylvania's law? It's not the governor as many citizens might think, but more than 250 senators and representatives elected to Pennsylvania's General Assembly from around the Commonwealth.

Thursday, April 16, beginning at 8:00 p.m., viewers from across the state will have the opportunity to question four of Pennsylvania's most influential lawmakers when **Pennsylvania Town Meeting** presents another citizens' press conference. "Ask The Legislature," a production of WPSX/ University Park, will be presented live on PPTN's seven member stations.

As with the January call-in program with Governor Dick Thornburgh, the "Ask The Legislature" program will be signed for deaf and hearing-impaired viewers, and calls from TTY (telecommunications keyboard devices) users will be accepted at the WITF studio in Hershey where the signers will appear.

Among the calls received via TTYs during the last program was a message of appreciation for the new service that permits handicapped viewers to participate more in Pennsylvania's public affairs.

Appearing on the April 16th program to represent the legislature will be Edward Zemprelli, Democratic Floor Leader in the Senate; John Stauffer, Republican Whip in the Senate; Samuel Hayes, Jr., Republican Floor Leader in the House; and Robert O'Donnell, Democratic Caucus Chairman in the House.

Telephone lines for "Ask The Legislature" will open at 7:00 p.m.; viewers may call collect 717-533-8100. Moderator for the program will be John Grant.

The 60-minute special is expected to elicit questions about specific legislation now before the General Assembly and about the impact of the Reagan Administration's policies on state government.

Portrait Of A Painter

John Kane: A Self Portrait is a one-man dramatization of the life of an American painter and workman. The 90-minute special will air during the first week in April on most PPTN member stations (Check local listings).

John Kane was born in Scotland in 1860 and came to Pittsburgh as part of a wave of immigrants seeking work and a new life in this country. He spent all of his life doing physical labor — building roads and bridges, working in mills and factories, and digging in mines. In spite of a life of labor and the demands of making a living, as well as a lack of education, he taught himself to paint.

In 1927, at the age of 67, Kane submitted a painting to the Carnegie Institute International, America's only international exhibition. It was accepted, marking his entrance into the professional art world. Never once, though, did Kane consider giving up his job as a house painter to pursue a full-time career as an artist. He died in 1934, a poor man whose works had been exhibited in the Museum of Modern Art and would soon be purchased by Rockefellers, Paleys, Luces, Harrimans, and other patrons of the arts. Kane is now considered one of the most significant American painters of the 20th century.

John Kane: A Self Portrait stars Bingo O'Malley, who tells his story to the camera much as the real John Kane told his life story to biographer Marie McSwigan. The setting for the play is the tiny flat in uptown Pittsburgh where Kane spent his final days. His story is told in the simple narrative style of the book on which it is based, "Sky Hooks," the autobiography of John Kane as told to Marie McSwigan.

The dramatization will be followed by a discussion of Kane's works by Leon Arkus, Director Emeritus of the Museum of Art, Carnegie Institute; Robert Qualter, artist and teacher; and producer Mary Rawson.

John Kane: A Self Portrait is produced by WQED/Pittsburgh with a grant from PPTN and the Pennsylvania Humanities Council. Mary Rawson is producer; David E. Gerber is director; and Dan Fales is project director.

Education Teleconference

The seven PPTN member stations will participate in a live, statewide open broadcast teleconference, in cooperation with the Pennsylvania Department of Education (PDE), to disseminate the state plan for redesign of teacher education and certification. The one-hour teleconference is scheduled for Tuesday, April 21, at 2:30 p.m.

PDE Secretary Robert Scanlon and members of his staff will present the plan to teachers, specialists, administrators, Intermediate Unit personnel, teacher educators, and interested public viewers. The goals of the teleconference are to inform the educational community and others on the form and substance of the plan and to seek their advice on the plan.

Following the teleconference, ten regional public hearings will be held throughout the state to provide an opportunity for the viewing audience to react to the plan and make suggestions for changes.

PENNSYLVANIA STATE LIBRARY

Annual Auctions

During the next three months, Pennsylvania's public television stations* will be auctioning off an assortment of bargains and unusual buys. Businesses from all over the state have donated goods and services to be auctioned in support of public television.

The auctions' proceeds, combined with federal and state funding, program underwriting, and viewer contributions, help subsidize station operating costs. Last year's auctions yielded over $1 million to assist in funding public television in Pennsylvania.

Community support is vital to the success of the annual auctions. Local volunteers contribute a great deal of time and effort. They contact businesses in search of items and services to be auctioned. Many of these same people also answer phones and take bids throughout the live auction broadcasts.

This year's auction schedule is as follows:

WQED/Pittsburgh . . . April 3-11
WHYY/Philadelphia. . April 27-29
(Art and antiques)
May 3-9
(General auction)
WQLN/Erie. . . . . May 1-9
WITF/Hershey . . . . . May 9-16
WLVT/Allentown . . . May 31-June 6
WVIA/Scranton . . . . . June 7-13

*WPSX/University Park does not participate in the Annual Auction.

National Geographic Special



Juju and her one-year-old infant, Kaja, live in captivity at Howletts Zoo Park in England, safe from an uncertain future in the wild. Around the world, concerned zoo keepers, conservationists, scientists, and private citizens are working to understand the gorilla and fight for its survival. "Gorilla," a **National Geographic Special**, probes the fragile fate of this threatened animal. The hour-long special airs Wednesday, April 8, on most PPTN member stations (Check local listings).

Station To Station

WVIA/Scranton is bringing two working newspaper people from the local viewing area into their studio each week to discuss topical issues on a new series called **Pressview**. The series, which premiered March 28, airs Saturdays at 7:50 p.m. Fred Walters, a Luzerne County Community College professor, hosts the series. Allan Murphy is the producer.

WPSX/University Park's What's In The News production team has recorded its second special program for the school year, for broadcast on April 10. Nine students, selected on the basis of their letters for "The Person I Would Most Like To Meet" write-in, will appear on the program. More than 3,900 letters were received from students in intermediate grades, citing historical figures Abraham Lincoln and George Washington, writers Judy Blume and Laura Ingalls Wilder, and TV star John Schneider ("Dukes of Hazzard") as their choices. Also popular were sports figures and family ancestors.

The WQED/Pittsburgh Board of Directors, along with representatives of the National Geographic Society and PBS, hosted a reception in honor of Gulf Oil Corporation for its support of public television and six seasons of underwriting for the **National Geographic Specials**. The March 6th event featured a special screening of "Gorilla," the most recent **National Geographic Special**. PBS President Larry Grossman was a special guest at the reception, held at Pittsburgh's Carnegie Music Hall.

WLVT/Allentown will produce PPTN statewide coverage of Pennsylvania Interscholastic Athletic Association (PIAA) wrestling championships this season. Both AA and AAA Class coverage will be provided, marking the third year that WLVT has produced championship rounds for one of the state's premier sports happenings. This season, WLVT also produced Eastern College Wrestling Championships for PPTN distribution, "SportsAmerica" national distribution, and for ESPN, the national satellite sports network.

By all reports, the **WITF/Hershey** Health Fair held last month in conjunction with the broadcast of **The National Health Quiz** was a big success. The focus of the two-day event was on preventive health maintenance with 24 Harrisburg area health-related organizations participating, including all of the Harrisburg hospitals. In addition to exhibits, demonstrations, and health education booths, free public screenings were offered for TB, diabetes, pulmonary function, pulse, and blood pressure. The highlight of the Fair was an appearance by Dr. H. Arnold Muller, Secretary of Health for the Commonwealth, who provided introductory remarks.

Portrait Of A Painter

John Kane: A Self-Portrait is a one-man dramatic adaptation of "Sky Hooks," the autobiography of Pennsylvania worker/artist John Kane (1860-1934). Based on the autobiography as told to Marie McSwigan, the 90-minute special will be broadcast on PPTN member stations during the first week in April.

John Kane was a laborer and self-taught artist, who came to the attention of the art world in 1927 when his painting "Scenes from the Scottish Highlands" was accepted by the prestigious Carnegie International exhibition. As his life story became known through widespread newspaper coverage, Kane became something of a celebrity. Propelled to fame in a decade that specialized in larger-than-life movie stars, lurid scandal and the antics of "the lost generation," John Kane's story has remained to stand as a document of both the man and the country that fostered him.

This insert, prepared by the Public Information staffs of WQED/Pittsburgh and PPTN, profiles John Kane, the immigrant worker and artist. Also included are notes on Kane's biographer, Marie McSwigan.

John Kane: Immigrant Worker

In 1879, among the millions of immigrants sailing to America was the second son of a poor West Calder, Scotland mining family. He was coming to join his brother and stepfather, who had written of coalfields and steelmills and a place called Pennsylvania, where there was plenty of work to be had. So John Kane, 19, made his way to Braddock, a railroad town just outside of the great industrial city of Pittsburgh.

Like the majority of immigrants, young Kane had already spent more than half of his life as a full-time laborer. Leaving school at the age of 9, he had eagerly gone down into the pits of West Calder's coal mines. In Scotland, a man was judged by his work; nothing brought more honor than hard work. Kane brought that ethic with him to America. As an unskilled laborer, he often had an advantage over other hardworking immigrants: he spoke English. He was offered promotions to foreman positions, but he turned them down to continue working beside the men he trusted and understood. Years later, as an old man who had suffered much, John Kane would wistfully tell his biographer that he regretted having to give up hard work. It had always been the center of his life.

Kane's first job was in McKeesport, as a gandy dancer for the B&O railroad. After two weeks of tamping down the rocks between ties (literally "dancing" on those that didn't have to be hammered down) he moved on to a factory in Connelsville.

Industrial America was blooming in the 1880s. Between the Civil War and the turn of the century, the US would emerge as the leading industrial and agricultural producer in the world. In Pennsylvania, waterways, expanding railroads, rich resources, and the influx of cheap labor helped create economic good times for many.

But for the itinerant worker, employment was always uncertain. There were no unions, few government regulations to protect workers, no social organizations to assist in hard times except the Salvation Army, much-maligned and struggling to gain a foothold. Wages were low, hours long, the work week six days long — sometimes seven.

Always poor, moving from job to job, John Kane had been five years in Pennsylvania when the jobs began to disappear. He followed mining jobs to Alabama, Tennessee and Kentucky. When his stepfather wrote him that the rest of his family was coming to America, it was an easy decision to return to Braddock and look for work there. Kane signed on with the Edgar Thompson Steel Works and the Westinghouse plant, digging foundations. He mined coke and worked the mills.

In 1890, he took a job with the John Callahan Co. of Pittsburgh as street paver. Under Callahan's expert tutelage, Kane quickly learned how to lay a straight row, how to pick up exactly the right stone the first time and everytime, how to plan ahead so that his rows ran true.

The blocks weighed 30 lbs each; all hauling and paving was done by hand. An average day was 8 hours, but Kane related that because it was contract work they had to stay until the work was finished — often 12 and 14 hour days. "I ached from head to foot," he said.

But he worked hard and advanced until he was making $5 a day, the highest wage he had ever earned. Callahan planned on making him "the best block paver in Pittsburgh." Kane was willing. He had found his place: a city he loved, good friends, work to test his strength and challenge his mind, good wages. In his spare time, he took to making little pencil sketches of the mills and yards that lined the streets he paved. It was a private celebration.

One night in 1891, Kane was called out to help find a friend who had been "celebrating." It was late, and upon their return the men decided to take a short cut through the Braddock railroad yards. They were crossing the tracks when an engine running without lights appeared, heading straight for them. Kane knew that his friend would not be able to move fast enough, so he shoved him out of the way and tried to leap aside with him. But momentum spun him around like a top, and his left leg shot out across the track. The engine sheared it off, 5 inches below the knee. It would be replaced first with a peg and then a wooden leg, and Kane would soon boast that no one could tell the difference. He could climb

scaffolding, dance a jig, walk like anyone else. But inside he felt that he had lost more than just a physical part of himself. His days as a street paver were ended. He was 31 years old.

After long months in the hospital and attempts to find work, he at last took a job as a watchman for the B&O. He would stay with them for 8 years.

In 1897, he married Maggie Halloran, who was "willing to be poor with me." Soon a child was on the way, so John looked for better work. By the time Mary was born he held a job with the Pressed Steel Car Co., in McKees Rocks, as a freight car painter.

Kane continued to sketch in his free moments. But it was during his lunch breaks at the train yard that he taught himself the use of color. He began painting scenes on the sides of the cars, painting them over when his break was finished. It was an awakening for him; he claimed to be the happiest man on earth.

When work slackened, he took his new skill as a freight car painter to Butler and set up a home for his now two daughters and Maggie. He continued to use the freight cars as temporary canvases and further experimented with color and style.

More plants began closing, and the orders for new cars ceased. The Butler yard shut down, and Kane was left jobless again. This time, however, he was forced to turn to something entirely different from the physical labor that had always sustained him. He became a painter of colored photographs.

Years before, Kane had taught himself the simple process of enlarging by tracing the shadow of a photograph cast through a magnifying glass. Now he taught himself to make bromide prints. He went door to door, soliciting work. Soon the little mining settlements brought Kane so much work that he was forced to send the photos to Chicago for enlargement; he charged $3 for black and white, and up to $10 for oils. Kane did a fairly good business; at least his family did not starve. And he was working — he was his own man

In 1904, Maggie gave birth to a son. The neighbors moved her and the day-old boy into the room where Kane had set up his makeshift easel. The child fell ill almost immediately and in desperation (there was a typhoid epidemic at the time) Kane ran for the doctor and a priest. Neither would come. Kane returned to find his little boy dead, baptized under the kitchen tap. Maggie had named him John.

The death of his son was the breaking point for John Kane. He began to drink; Maggie took the girls and left him. The 1907 depression caused the already shrunken job market to virtually disappear. Wanting more than ever to throw himself into the hardest work he could find, Kane could find no work at all. He spent his nights sleeping on the floor of the Salvation Army, still longing to paint beautiful pictures.

The Salvation Army closed down, but by sheer luck a friendly janitor found Kane a job painting houses in Dormont, outside Pittsburgh. In gratitude, Kane painted a portrait of the man and his wife. Over the next 25 years he worked as an itinerant house painter and carpenter in Pennsylvania, Ohio and West Virginia. He worked in a shell factory during World War I and stayed on picking up odd jobs in Pittsburgh after the war. And he continued to paint pictures. Near the end of his life he confessed, "It was my painting that saved me."

Still painting houses for a living, and renting a shabby room in the "Strip district" of town, Kane was the antithesis of the popular conception of "artist." But one day in 1925, he walked up the steps of Carnegie Institute still in his workman's clothes, and presented one of his oils as a submission to the world-renowned Carnegie International, America's only international exhibition. It was rejected.

He tried again the next year, when it was patiently explained to him that only original works were accepted. He had copied a biblical work of "Jesus in the Temple," because the boy made him think of his own lost son.

He tried once more in 1927, and his "Scenes from the Scottish Highlands" was accepted. John Kane was a poorly educated, immigrant house painter, living in poverty, untrained and 67 years old. His unassuming painting would hang next to those of some of the world's most admired artists in one of the world's most prestigious exhibitions.

In a decade of yellow press scandals, Lucky Lindy and mass advertising about self-improvement, John Kane was big news.

The press had a field day. The art world was momentarily stunned. John Kane played a tune on his tin flute and went back to painting houses, never once considering giving up his work to become a fulltime painter.

Fame came rapidly to John Kane: he was an oddity, a scandal, a "primitive." Maggie saw his picture in a New York newspaper and astonished, came home to Pittsburgh. Through it all he kept his dignity, refused to be compromised, trusted his house painting and his artwork, and loved Maggie. He was acclaimed as the most significant American painter of the first quarter-century.

But the Great Depression, crooked business deals, and old age robbed John Kane of his last chance for a "good wage."



John Kane in Pittsburgh about 1934. Kane would not paint for the cameras; photographers "posed" him, and being a gentle man, he complied. Photo courtesy of Carnegie Institute, Museum of Art.

He went on painting houses as long as he could, but his wooden leg soon forced him to stop. His fame never brought him much money, and when he died in 1934 of tuberculosis, the newspapers pointed to his poverty. He was, once again, just one of millions who seemed to have next to nothing to show for decades of disappointments, hard work and courage.

John Kane left behind only his "artwork," 140 oils. He was buried in a favorite painting place — Calvary Cemetery, one of the few places in a city void of parks where he could find peace and a view of the mills and rivers he found so beautiful. His grave is adjacent to an area reserved for the St. Vincent Society for the Poor.

John Kane: Artist

When a painting by John Kane, an unknown immigrant laborer from Pittsburgh, was accepted by Carnegie Institute's International Exhibition in 1927, many in the art world were shocked. Kane had no formal training. He painted crudely, his people were disproportionate, his technique was painfully unaccomplished. Unlike Europe's "primitive," Henri Rousseau, who painted gloriously fanciful scenes, Kane painted the grimy urban machinery of industrial Pittsburgh. He belonged to no "school," he had no "style." He was a 67-year-old house painter, not "an artist."

American critics claimed to be looking for a "new American artist," but even they couldn't seem to decide how to classify John Kane. His work certainly bore little resemblance to that of Picasso, Braque, Matisse or Magritte in Europe. Edward Hopper and Georgia O'Keefe were working in America, but Kane seemed little influenced by them.

Kane couldn't understand what all the fuss was about. Self-taught, he simply painted what he saw and felt, without interpretation or theory.

His earliest recollection of an interest in drawing was as a five-year old boy in Scotland. He drew French and Prussian soldiers on his slate, and for his imaginative rendering received a rap on the knuckles from his teacher. Four years later, he left school to work the coal mines and 10 years later he would leave for America. He never saw another classroom.

John Kane's story is that of a laborer, one of the millions who came from overseas to literally build America during the Industrial Age. Throughout his life, his "art work" was done in his spare time; he sketched while he rested from paving streets, building bridges or painting houses. He did not use color at all until he took a job as a freight car painter, at the age of 37. He would paint little scenes on the sides of the cars, mindful of the fact that they would have to be painted over, but using the opportunity to learn the use of color. He was inspired, and painted from that time on.

On Sundays or during his free time, Kane would carry his canvas and colors with him in a battery kit. He began by sketching, and painting the sketch in "natural tones." Then, he would return to his "studio" — a one-room apartment in Pittsburgh's "Strip district," where he would enlarge the painting four or five times and paint in the colors he mixed himself. He always painted in overalls — the basic tool of his carpentry and house painting and bridge-building — because he never felt comfortable in anything else.



Bingo O'Malley as John Kane.

It was the city of Pittsburgh that most interested Kane. Anything and everything seemed to hold beauty for him, and beauty was the reason he felt the need to paint. An exacting man, he would often visit a site many times, retouching the scene for precise detail, down to the lettering on the buildings and the flowers in the window boxes. He believed in "telling the truth" in his paintings, even down to the play of light.

Once, while seeking the best view of Pittsburgh's South Side, Kane discovered that the best vantage point was from the top of a J&L Steel smokestack. Despite his wooden leg and advanced years, he climbed up the 60 feet, sketched his observations and climbed down, only to be arrested by the mill guard. He was handed over to the supervisor, who kept the sketches but released Kane. Kane, who saw the whole city as his city,

could not imagine what his crime had been; later he learned that he had been suspected of being an industrial spy.

Each year, Kennywood Amusement Park held a "Scots Day" celebration, one of many "old country" get-togethers held in the city of Pittsburgh, which teemed with immigrants and their American-born children. John Kane never missed a Scots Day, it reminded him of his home, and it gave him subjects to paint. It was "Scenes From the Scottish Highlands" that won for him his first recognition, 40 years after he painted that first scene on a boxcar in McKees Rocks.

A humble and trusting man, Kane was not familiar with the politics of the art world. In 1930, he submitted painted bromide prints to a Pittsburgh Junior League exhibit, never doubting the originality of the works. The "colored-over" photographs were similar to those he had done for families in Butler mining towns near the turn of the century. Kane considered them "art work." But others didn't. A Pittsburgh newspaper smelled scandal; they purchased one of the paintings, "Dad's Pay Day" and took kerosene to it, revealing the bromide print beneath. Kane was astonished, not only that he would be attacked so vehemently, but also that his work was destroyed so thoughtlessly. Critics and artists rallied to support him. The controversy subsided, leaving Kane wondering why art meant such different things to different people. For him, there was no difference between the perfection he sought in painting a house and that which he sought in painting a picture.

"Every man wants to leave his mark somehow," explained John Kane near the end of his life, "by building a bridge or making a lot of money, or fathering a child. And I paint pictures."

Notes On The Biographer

It was in October, 1927 that "Pittsburgh Press" reporter Marie McSwigan received a call from John O'Connor, then Business Manager and later Assistant Director of Fine Arts, Carnegie Institute. O'Connor told her about the Institute's upcoming International exhibition and of "a painting behind the door." Called "Scenes from the Scottish Highlands," its creator was an unknown. In fact, he was a house painter named John Kane, who was living in Pittsburgh.

McSwigan's editor sent her after the story. Kane and his wife were living in a shabby apartment in the city's "Strip district," an area of run-down dwellings and freight warehouses near the railroad center of town. The Kanes were not at home. McSwigan left a note asking the painter to call. It didn't look too promising.

A few days later, she walked into the "Press" offices and saw an old man in paint-spattered overalls sitting quietly next to her desk. At his feet was a paint bucket. John Kane had come straight from work to talk with her.

McSwigan was impressed with Kane from the start. Unpretentious and easy going, Kane conveyed a "monumental dignity," answering her questions in a thick brogue that would take McSwigan years to completely understand, and frankly wondering what all the excitement was about. McSwigan asked to interview him at his home; he agreed.

McSwigan visited the Kanes every three months or so. Since his works were becoming nationally and even internationally famous there was always a story to be written about Kane, and the "Press" printed column after column with McSwigan's byline. At first, the story was just "good copy," but soon McSwigan and the Kanes became good friends.

In 1932, Mrs. Kane asked if McSwigan would be interested in writing a book about John's life. Neither of them knew whether the book would be published, but she agreed. She began taking down their conversations, as Kane recalled his boyhood in Scotland and the life he made for himself in America. A gifted storyteller, Kane loved words. He had little formal education, having left school at age 9, but he made frequent trips to Carnegie Library, and he was a collector of quotes.

McSwigan spent countless hours at the Kane apartment, talking about everything from Prohibition to battleships to the derivation of Irish names. Kane had a wonderful memory, and a wealth of experience. McSwigan had the foresight to preserve his story in his own words. The book that was published in 1938 under the title "Sky Hooks" is the authentic voice of an immigrant worker, struggling to survive, to build a new life, and leave something for those who would come after him.

It was McSwigan who suggested the title. Sky hooks are tools of the house painter's trade — the curved steel grapnels swung over the roofs of houses to support the scaffolding — and for Marie McSwigan they also represented something deep in the character of her remarkable friend.

Even if his talent as an artist had never been recognized, she maintained, John Kane would have gone on painting.

Broadcast Schedule

WLVT/Allentown	**Saturday, April 11**	**10:00 p.m.**
WQLN/Erie	**Friday, April 3**	**9:00 p.m.**
WITF/Hershey	**Thursday, April 2**	**8:00 p m.**
WHYY/Philadelphia	**Wednesday, April 8**	**10:00 p.m.**
WQED/Pittsburgh	**Thursday, April 2**	**10:00 p.m.**
WVIA/Scranton	**Thursday, April 2**	**9:00 p.m.**
WPSX/University Park	**Thursday, April 2**	**8:00 p.m.**

Special Programming For Handicapped Children

Beginning Saturday, April 4 (Check local listings), PPTN member stations will present a special on-going programming effort to address the needs, concerns, and problems of handicapped children. Programs that are a part of this special effort include **Khan Du, Feeling Free, One Superlative Song, To Say I Am!, and Feelings.**

The four-part **Khan Du** is about handicapped youngsters who must face the everyday problems of adolescence in addition to dealing with their disabilities. Within each of the four dramatizations, "Khan Du," a magical figure, enters the scene to assist the youngsters in realizing the alternatives available for solving their problems and discovering their own potential. **Khan Du** presents simulations on how it feels to be deaf, to be partially blind, to be confined to a wheelchair, and to be saddled with a learning disability. The programs combine drama, fantasy, and documentary techniques to raise the awareness of career opportunities and dispel some of the misconceptions about the disabled.

In the six-episode **Feeling Free**, five 12-to-14 year-old disabled cast members invite the audience to share their lives. The group participates in games, rap sessions, special interests, and everyday activities with a variety of friends, focusing on the experiences of being young, curious, interested in others, and coping with a disability. Several disabled adults join in as guests and describe the experience of growing up being "different."

The half-hour special **To Say I Am!** deals with children who cannot speak because of a physical handicap. Now, with the advent of sophisticated communication technology, children who were previously considered "unreachable" are finally able to communicate and to realize their true learning potential

One Superlative Song tells the story of the courageous children at Camp Holiday Trails, a summer camp for kids with special health problems. The half-hour special focuses on the many things that handicapped people are capable of doing.

In the half-hour episode of **Feelings**, Dr. Lee Salk speaks with three handicapped youngsters in a thoughtful look at how children cope with their disabilities. Nine-year-old David, afflicted with cerebral palsy, and 12-year-old Mike, born with spina bifida, are joined by 13-year-old Lisa, who has thallacemia, a blood disease that makes her look like she is six. The children express their feelings about being handicapped and how they cope with other people's embarassment.

The programs all provide positive images of handicapped persons to increase public awareness and understanding. PBS is presenting the special series of programs in recognition of 1981 as "The International Year of the Disabled."



The magical figure "Khan Du" ventures from the Magic Cave into the real world to help disabled young people deal with their handicaps.

Update On Public Subscriber Network

The 12-person Executive Committee of the Public Broadcasting Service (PBS) Board of Directors unanimously approved the initiation of the feasibility and development phase for the "Grand Alliance" pay television service or Public Subscriber Network.

The next step will be for PBS to conduct an extensive research and development effort that would seek to tie down the financial and logistical arrangements for how the Public Subscriber Network would operate in individual markets across the country. This step is expected to take up to one year, but in the interest of accelerating development as much as possible, the Executive Committee authorized PBS to spend up to $200,000 in advance of receiving foundation and corporate support for this initial "pilot" phase. A total of $1,500,000 is expected to be required to complete the development work, including the $200,000 up front PBS payment which would be recouped from foundation support.

The Executive Committee also recommended that the Grand Alliance project be considered as a "high priority" of PBS and directed PBS President Lawrence K. Grossman personally to oversee the project's development, along with PBS's regular activities and operations.

The Public Subscriber Network envisions a partnership between public television stations and the nation's cultural and educational institutions for the purpose of creating a pay television service. This pay TV service would include a major performing arts or nonfiction feature each night, along with special interest higher education telecourses and master classes during the day. The proposed service would be distributed to each local community through cable TV, as well as other technologies wherever feasible, including over-the-air subscription television, low-power television, and such special services as multi-point distribution.

The plan proposes that public television stations and the nation's top theatre, dance and opera companies, orchestras, museums, and educational institutions would each invest in the Public Subscriber Network as "limited partners" and realize a return on their investment from the total revenues generated by the enterprise. The evening service would be supported by individual family subscribers, paying an average of between $10-$13 per month. The daytime service would be supported by institutional subscribers, such as associations, businesses or colleges, which would pay an annual license fee for use of the program.

Many of the programs offered on the pay TV service are expected to be made available later at free or significantly reduced rates for regular, free public television broadcast. The Public Subscriber Network would operate as a separate entity from the PBS Program Services.

The full PBS station membership and board will review policy considerations relating to the Public Subscriber Network at their annual meeting in June.

Candid Conversations

Profile: Lillian Hellman presents a series of five half-hour conversations with one of America's foremost and controversial playwrights beginning Saturday, April 4 on most PPTN member stations (Check local listings).

Hellman, author of such acclaimed plays as "The Children's Hour," "The Little Foxes," and "Watch on the Rhine," and such critically praised books as "An Unfinished Woman," "Scoundrel Time," and "Pentimento," speaks frankly with veteran broadcast journalist Marilyn Berger about her literary, political, and personal life. Also featured in the series are video presentations which create a mosaic of the people and places of importance to Hellman.

In the first program, Hellman tells of her early days as a struggling young playwright, her first taste of success and the toll it took on her emotions, her experience writing for the movies in Hollywood, and her opinion of the popular film "Julia," which was based on her autobiographical story of the same name. Also featured are a tour of Hellman's New York apartment and intriguing photographs from her private collection.

In the second program, Hellman recollects her long relationship with writer Dashiell Hammett. She explains how Hammett influenced her writing and tells of the happy years they spent together on Hard Scrabble Farm in Pleasantville, New York.

During the third program in the series, Hellman speaks freely and frankly of the McCarthy era in American history and tells of her testimony before the House Committee on Un-American Activities in 1952.

The fourth program focuses on the hardships Hellman had to endure as a result of the stand she took before the House Committee — hardships which included the loss of her beloved Hard Scrabble Farm. The program also features a tour of the house and grounds of Hard Scrabble Farm as they appear today.

In the final program, Hellman offers a startling overview of her life, accomplishments, and the evolution of her philosophy. She explains her ideas on the women's movement, abortion, religion, love, honor, and courage, and gives a self-evaluation of her own success as a writer.



One of America's greatest playwrights presents an oral history of her time on **Profile: Lillian Hellman.**

Passover Documentary

A special half-hour documentary film on the Jewish holiday Passover airs on most PPTN member stations Thursday, April 9 (Check local listings).

Hosted by Edward Asner, the **Passover** special details the history, practice, and significance of Passover, celebrated each spring by Jews in remembrance of the Exodus, led by Moses, from Egypt into Israel more than 3,000 years ago. The beginning of Passover is observed at the seder, a home service centered around a special meal.

An American seder is the program's focal point. Also filmed were seders practiced by several Israeli families, and the scene of another well-known Jewish seder is included: the Upper Room where Jesus and the twelve apostles participated in the Last Supper.

Other sequences shot on location in Israel show art from several rare, historical Haggadahs (Passover prayer books); an Israeli dance troupe; and several geographical locations that pertain to the Passover story: the Sinai Desert, Jericho and the Western Wall, the last remaining wall of the Second Temple.

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The Pennsylvania Public Television Network:
WLVT/Allentown,
WQLN/Erie,
WITF/Hershey,
WHYY/Philadelphia,
WVIA/Scranton,
WQED/Pittsburgh,
WPSX/University Park

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a memo from the Pennsylvania Public Television Network

Series Examines Justice System

A five-part series focusing on Pennsylvania's criminal justice system and the state's response to crime will air Sunday, May 17, through Thursday, May 21, on PPTN's seven member stations. **On Trial** will include four half-hour documentaries on the topics of citizen action groups, juvenile justice, plea bargaining, and sentencing, and a 90-minute **Town Meeting** on prisons and jails.

First in the **On Trial** series is "Shadow on the Land," airing Sunday, May 17. Produced by WVIA/Scranton, the program will focus on rural crime and the response of citizen action groups in northeastern Pennsylvania.

The second program, "Reclaiming the Children," will air Monday, May 18. Produced by WLVT/Allentown, this program will examine the juvenile justice system and the public's misunderstanding and impatience with the system.

"Let's Make a Deal," airing Tuesday, May 19, will take a look at the role of plea bargaining in Pennsylvania's criminal justice system. It is produced by WITF/Hershey.

On Wednesday, May 20, "A Measure of Justice" will examine sentencing in Pennsylvania in light of the Sentencing Commission's recommendations for minimum mandatory sentencing. WQED/Pittsburgh produced this fourth documentary of the series.

Pennsylvania Town Meeting: Prisons On Trial will consider Pennsylvania's prisons in a live statewide discussion with officials in the criminal justice system, the judiciary, and prisoners. Produced by WPSX/University Park, the **Town Meeting** will air Thursday, May 21.

Check local listings for broadcast times for all programs.

The **On Trial** series is a cooperative project of PPTN member stations. Detailed background information on the series is provided in this month's insert.

The People's Business



Kathryn Larson and John Dimsdale report from the state capital every Friday on **The People's Business**, Pennsylvania's only weekly wrap-up of state government news. **The People's Business** is made possible by a grant from PPTN and is produced by public television's Capital Unit, which is managed by WQED/Pittsburgh.

Profiles in Excellence

Internationally renowned author James Michener will be among those receiving the Hazlett Memorial Awards for Excellence in the Arts this year in a ceremony to be held in the rotunda of Harrisburg's main capitol building on May 5.

Michener, of New Hope, Pa., will receive the distinguished artist award from Governor Dick Thornburgh and will assist with the presentation of other awards to ten outstanding Pennsylvanians: Selma Burke, New Hope, for sculpture; Gregory Gibson, Erie, for service to the arts; William Larson, Elkins Park, for photography; Margo Lovelace, Pittsburgh, for theatre; George Nakashima, New Hope, for crafts; Vincent Persichetti, Philadelphia, for music; Peter Rose, Philadelphia, for film; Barbara Weisberger, Wilkes-Barre and Philadelphia, for dance; Paul West, State College, for literature; and Andrew Wyeth, Chadds Ford, for painting.

Coverage of the awards ceremony and background on each of the 1981 award recipients will be featured in the second annual public television special, **Profiles in Excellence 1981**, to be seen on the seven PPTN member stations Thursday, May 28 (check local listings). The program is being produced by WPSX/University Park.

"At a time when we are celebrating the 300th birthday of the Commonwealth," Governor Thornburgh said recently, "it is my pleasure to recognize the contributions that artists have made to the cultural development of Pennsylvania. These fine Pennsylvanians have made outstanding contributions to the arts, and their contributions will continue to enrich and uplift the quality of life for all of our citizens."

Profiles in Excellence 1981 will bring that art and the people who create it closer to all the citizens of Pennsylvania.

Production of **Profiles in Excellence 1981** is made possible in part by grants from PPTN and the Pennsylvania Council on the Arts.

Adult Learning Program Service

For the first time in its history, the Public Broadcasting Service (PBS) will offer a major, nationally coordinated Adult Learning Program Service to its local member stations and participating colleges and universities. The Adult Learning Service, scheduled to begin this September, will be based upon a partnership between local public television stations and the educational institutions in their communities to provide post-secondary educational opportunities to adults.

Public television stations participating in the Adult Learning Service will work with local colleges and universities in providing courses to the individuals in their own communities. Participating education institutions, paying moderate licensing fees and small student enrollment fees, will be able to use the courses for credit, in addition to receiving administrative and faculty print materials and the right to tape programs off-air or acquire them in advance for use with telecourse students.

As coordinator of this national effort, PBS will be responsible for acquiring programs and ancillary print materials from producers, distributing the telecourses, and providing additional support services to participating member stations. The local public television stations, in turn, will work with their cooperating area colleges and universities in attracting local students and developing a broadcast schedule that meets the needs of adults in their communities. Local colleges and universities will enroll students and grant the appropriate academic credit.

The first semester of courses will include seven hours of college credit telecourse programming, plus courses based on the **Shakespeare Plays** and Carl Sagan's **Cosmos** series. Courses designated for this fall's semester cover history, humanities, psychology, government, business, health, and teacher education. In addition, the Adult Learning Service will offer non-credit and professional and career training courses in future semesters.

"The PBS Adult Learning Program Service provides unique opportunities for adult learners," commented Dee Brock, director of PBS's Adult Learning Department. "The courses we have selected are academically rigorous and they are also intellectually stimulating. Through this service, students who are presently unable or unwilling to attend college in the traditional on-campus setting — and this includes workers, housewives, those who cannot afford the time or money to travel to campus, those who are confined to their homes by handicaps or responsibilities, and those who lack the confidence to attend campus classes after several years' absence — will finally be able to continue their learning in a manner that is convenient to them."

Brock cited a recent Roper study indicating that 34 percent (over 31,000,000) of the population between 18 and 45 said they would like to take a college credit course via television and that they would be willing to pay for it. "The audience is out there and is interested in taking advantage of an opportunity to learn at home or at work," Brock noted.

Alexander the Great

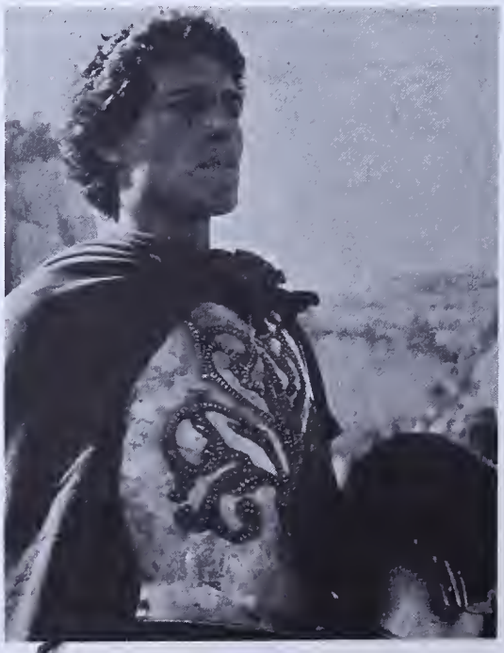
The extraordinary life of the man historians have called the world's greatest leader will be reenacted in **The Search For Alexander The Great**, a four-part mini-series debuting Wednesday, May 6, on most PPTN member stations (check local listings).

Hosted by distinguished actor James Mason, the dramatization tells the epic story of the handsome young Greek king who conquered the known world some 2,500 years ago. Vivid recollections of his contemporaries — his royal parents, his friends, his generals, and his enemies — gathered to discuss Alexander and each other, spark dramatic recreations of events and encounters that reveal the character of the legendary figure.

Filmed on location in Greece at historic sites such as Delphi and the Amphitheatre at Aigira, the production stars Nicholas Clay as Alexander, whose astonishing career ended abruptly with his death at 32. Julian Glover plays his father, Philip of Macedonia, whose assassination in 336 B.C. made the 20-year-old Alexander King of Greece. Jane Lapotaire portrays Queen Olympias, Alexander's proud and jealous mother.

Alexander took over Philip's long-planned expedition against Persia after his father's death. During the subsequent 12 years, he subdued the mighty Persians, led the Greek army into Egypt, across Turkey to conquer Afghanistan and to invade northern India. He died at 33 in 323 B.C and was buried in Alexandria, Egypt, one of some 70 Alexandrias he founded and named. He brought his conquered tribes under benevolent Greek rule and opened up trade routes between West and East.

In addition to bringing to life the exciting adventure story of the Greek conqueror, **The Search For Alexander The Great** incorporates authentic artifacts of the period.



Nicholas Clay stars as Alexander, who conquered the known world by the time he was 27, in **The Search for Alexander the Great**.

Van Cliburn Competition

The climactic moments of one of the world's most prestigious music events, the Van Cliburn International Piano Competition, will be presented live Sunday, May 31, on most PPTN member stations (check local listings).

The 90-minute special will culminate with the naming of the first-prize winner from among six brilliant finalists. The winner will then perform Leonard Bernstein's 1980 piano composition "Touches," which was specially commissioned for the Van Cliburn competition.

In addition to a $12,000 first prize, the winner receives a concert tour with some of the world's leading symphony orchestras. Only applicants who have accumulated formidable music credentials are accepted into even the earliest stages of eliminations. Most of the applicants are working professionals associated with orchestras or performing as soloists. The artist who wins first prize is virtually certain of receiving several years of coveted bookings, with unlimited future possibilities.

Candid portraits, on stage and off, of the finalists and those who must judge them will give viewers a rare insight into the rigors and tensions that must be endured by those who strive for one of the highest honors in music.

The Van Cliburn competition is conducted every four years in Fort Worth, Texas.

PENNSYLVANIA TOWN MEETING

Prisons on Trial

The following views of the Commonwealth's criminal justice system are intended to supplement the Pennsylvania Public Television Network's PENNSYLVANIA TOWN MEETING: PRISONS ON TRIAL, scheduled for broadcast on Thursday, May 21, at 8:00 p.m. on WLVT/Allentown, WQLN/Erie, WITF/Hershey, WHYY/Philadelphia, WVIA/Scranton, WQED/Pittsburgh, and WPSX/University Park. The PENNSYLVANIA TOWN MEETING, produced by WPSX-TV, culminates a week-long series of special programs — ON TRIAL — produced and broadcast by member stations of PPTN. The comments of officials and citizens concerned over issues facing the criminal justice system comprise edited excerpts from interviews conducted by the program producers.

The Purpose and Effectiveness of State Prisons and Jails

by Frederick A. Hussey, assistant professor of administration of justice at The Pennsylvania State University.

There may be no institution in American society whose purpose is more misunderstood or which seems to fail more consistently than the American prison. This misunderstanding of purpose and this image of failure results, in part, from confused and conflicting answers to two basic questions: What are prisons supposed to do? And how are they supposed to do it?

Those questions cannot be answered intelligently without first considering the many decisions which are made concerning criminal offenders. This is so because the decision to imprison is the last in a long chain of decisions made by different segments of the criminal justice system.

Police The first step in the criminal justice system rests with the police who decide whether to arrest a suspect for the commission of a crime. Although police are sworn to enforce every law equally and to its fullest extent, in practice the freedom of arrest possessed by the police results in the arrest of different people at different times for different reasons.

In effect, the police end up serving not only formal or publicly stated goals but also informal or private goals held by the police organization itself. Those informal or private goals could be bolstering arrest statistics, calming an agitated public, or appeasing an irate mayor; while formal or publicly stated goals include acting to prevent the commission of a crime and to get a perceived menace off the streets. Whatever the reasons or justifications for an arrest, police are not required to think about what the rest of the system will do with the offender. Since the police make an arrest in only about one of every five crimes reported (between three to ten times the number of crimes reported are committed), they initiate the criminal justice process with only a very few of all offenders.

Prosecutor When a district magistrate decides there is sufficient reason to believe the arrested person is associated with the alleged crime, the next segment of the system begins as the prosecuting attorney reviews the offender's case. From the evidence the prosecutor must decide which charges to file against the offender. For example, though the police may arrest a person for aggravated assault, the prosecuting attorney may decide there is insufficient evidence to prove aggravated assault and, therefore, will reduce the charge to simple assault. Or, due to court backlog and/or a prosecuting attorney's keenness for convictions, the prosecutor may make a deal with the defense attorney. The prosecutor may accept a plea of guilty to a lesser offense rather than go to trial on the more serious charge. This is called plea bargaining and may result in a conviction with little semblance to the acts that took place.

Furthermore, with regard to sentencing, the punishment may not match the severity of the original act. A minimum-maximum sentence by a judge can be tailored to reflect both the actual crime and the convicted act. Thus, a prosecutor, wishing to appear tough on crime, may push for a high maximum sentence, while a defense attorney, to induce his client to plead guilty, may push for the low minimum sentence. The prosecutor then can tell the public he did well as can the defense attorney also tell his client. Hence the efforts of the prosecutor and the defense attorney may contribute little to the purpose served by imprisonment.

Court Upon finding an offender guilty and before determining the sentence, a judge may order a probation department to conduct a pre-sentence investigation. Before recommending a sentence, the probation officials first look closely at the offender's life, the crime committed, a prognosis, and the ends of justice. Imprisonment could be recommended for many reasons. Officials may feel the offender has committed a particularly heinous crime and needs to be punished. They may feel the offender can receive counselling or skills training in the institution. They may feel that others will not commit similar acts if this offender is locked up.

Thus, throughout the system, many people have made many decisions concerning an offender's disposition, and this has created confusion for the offender and the general public. Offenders charged with multiple crimes may end up with only a single conviction by "copping a plea." Other offenders who have been on probation several times continue to get probation and may return to the streets and commit more crimes.

Purpose of Prisons Prisons and jails can and do serve a variety of conflicting objectives — subject to discretion — which cause inherent operational problems. These institutions are required not only to "correct" but also to punish, to warehouse those deemed dangerous, and to remind others that crime doesn't pay. In short, correctional institutions do not exist as separate entities in society. They are found within a political, economic, and social context in which there is little agreement about their primary mission.

The question we must ask here and of society in general is: Why do we lock up people and what do we expect the imprisonment process to achieve? There is no single answer.

Prison as Punishment A citizen may state that an offender "deserved to be locked up" — in essence, "had it coming." In penal circles this motive is known as the punishment purpose — revenge. The revenge or punishment goal does not demand that inmates come out of prison with greater skills or abilities to handle life, but demands only that they be punished. This approach assumes that through punishment offenders will "learn their lessons" and avoid repeated exposure to prison. Many penologists agree that offenders are sent to prison *as punishment* (denial of liberty) and not *for punishment* (imposition of pain). But as public officials and citizens call for increasingly longer sentences without concern for rehabilitative efforts, society slips closer to sentencing people to prison strictly *for punishment*. And sentencing only *for punishment* suggests that to evaluate the success of punishment, we must determine the degree to which the offender has been personally denegrated not whether any lessons have been learned. All of which suggests that punishment may become an end in itself rather than a means to a more constructive end.

Incapacitation A second objective served by prisons and jails is taking offenders out of circulation so they cannot continue to offend. This is referred to as incapacitation. A central assumption of incapacitation is that the offender would have continued to offend if permitted to stay in the community, but if incarcerated would not be able to continue breaking the law. If a criminal is imprisoned for incapacitative purposes, it is assumed that other alternatives such as fines or probation would not be sufficiently restrictive to deter continued offensive behavior. Also, it is assumed that offenders cannot continue offensive behavior in an institution or, if they do, the offensiveness of the act is lessened because the victim is another criminal. Success of incapacitation is determined by whether or not crimes which *would have been* committed by the offender do not occur because of the offender's incapacitation. But due to the problems of measuring events that do not or cannot occur, it is very difficult to measure the success of incapacitation.

Deterrence In addition to locking people up for societal revenge or for getting an offender out of circulation, we sometimes do it either to deter others from the offensive behavior (general deterrence) or to deter that individual from recommitting that behavior (specific deterrence). The incarceration of those convicted in the Watergate scandal provides an example of deterrence as the primary objective. That is, it was highly unlikely that John Dean would re-offend or that the punishment objective would only be satisfied through imprisonment. But by putting a public official behind bars, it was assumed that others in public trust would take notice and not commit similar acts.

Concern with deterring others from committing criminal acts traditionally has led to debates about the severity of sentences — the assumption being that the more severe the sentence, the greater the deterrence value. Calls for longer and more severe sentencing practices often are based on the desire to deter others. However, it long has been argued that certainty of punishment provides greater deterrence than severity of punishment. The lack of certainty of punishment in our present system is supported by the observation that fewer than five offenders of every one thousand end up in an institution. The crux of the certainty/severity question is whether it makes more sense to punish all for a short time or a few for a long time.

Rehabilitation Rehabilitation is another goal of prisons. It has provided an orientation for corrections throughout this century, but during the 1970s came under severe attack. Rehabilitation involves studying offenders to determine their strengths and weaknesses and then providing programs and resources to enable them to better cope with the demands of free society. Under the aegis of rehabilitation, attempts are made to provide inmates with therapy groups, drug and alcohol programs, and vocational training.lemic

Under traditional rehabilitative notions, it was felt that the inmate himself should change. It did not involve the corollary idea that perhaps some aspects of society, the labor market for example, also need to be changed. Traditionally rehabilitation has been judged by looking at the number of offenders who recommit crimes after having been through the corrections system — the recidivism rate. But the recidivism rate merely indicates how often offenders have returned to crime, not why. It fails to reveal many things, including whether inmates have gained skills and abilities in the institution, but cannot find work outside. To use recidivism rates as the gauge of correctional effectiveness implies that the prison can be expected to make a success of a person who probably never was very successful in life. Many of those sent to institutions are the poor, the black, and the uneducated, who have not competed very successfully in life. In general, they have failed at or have been failed by the primary socializing institutions of American society: families; churches; scouting organizations; youth organizations; the educational system; the labor market. Traditionally, prisons and jails always have taken in life's worst competitors.

Throughout this discussion about the goals of the corrections process and its effectiveness, the distinction between state-run prisons and county-run jails generally has been ignored. This has been necessary in order to make certain general points, but is unfortunate because county jails are too frequently overlooked in debates about correctional issues. We tend to ignore jails more than prisons because: they operate under the aegis of 67 counties with 67 different sets of county commissioners as funding agents; inmates in county jails usually serve less than two years; generally the public is not emotionally involved with offenders contained in jails; and usually funds are insufficient to provide adequate care and programming in jails.

To summarize: we send people to jails and prisons when they have broken the law, with the assumption that a good dose of incarceration will make them see the error of their ways, and that this is in the best interests of society. But many county sheriffs who head county jails, or wardens and superintendents who head prisons, could argue that from the beginning their real chance of success with these people is small. That assertion does assume a particular (rehabilitative) objective which may be irrelevant.

Our purpose then is to ask what, indeed, are prisons and jails supposed to do and how well are they doing it?

Commissioner Ronald J. Marks
Pennsylvania Bureau of Corrections

There are a lot of pros and cons on how effective prisons are. Our position in Corrections in Pennsylvania is that people change, and we feel we have a responsibil-

ity in Corrections to provide them with help to change.

We have an obligation to help a prisoner develop good work habits, to help educate him to the point where he does get his GED (General Education Diploma). If he's got some psychological problems, we help him gain a better insight into himself so that when he goes back to the community he's better able to get a job and to deal with the kinds of frustrations and problems that have really caused him to commit crime and to be referred to the criminal justice system.

Prison is punishment. If you were taken out of your home and placed behind a thirty-five to forty-foot-high concrete wall for five years and had to live in a cell in an institution with 1900 other people and we controlled your every movement, that would be punishment. Maybe a lot of people don't see it that way, but in my opinion, that's punishment.

And I personally think prison is a deterrent. I've met any number of inmates who have learned their lesson.

But if prisoners go back in the community, and are confronted with a strained family situation, the inability to get a job, and possibly some forms of discrimination, there is a good possibility they are going to be back into a life of crime. I think that's a reality, and I don't know whether prison has the capability to ever change that.

I think sometimes we are unfairly criticized. After the family has failed and the church has failed and the school has failed and the courts have failed and everybody's failed, someone winds up going to prison. Then if the guy does two and a half or five years and goes back out in the community and commits another crime, people roll all over us because we didn't rehabilitate him. The guy's been living life as a failure for twenty or twenty-five or thirty years, and all of a sudden in two and a half years we're supposed to work some kind of miracle! When we're criticized in that respect, I think it's unfair.

If you're going to lock people up in institutions however, you have a responsibility to provide them the basic needs that human dignity demands. I don't think that the Pennsylvania correctional system in any way could be interpreted as operating "country clubs," but we're sensitive to the needs of people. That means providing good food, warm clothing, a clean place to stay that is properly heated and offers good medical care. I don't think that there is anything wrong with that at all. It's our basic responsibility in addition to making sure that we operate the institution in a very safe way — safe for the inmate to do his time. I don't think he's been sent to prison to be raped and to be beaten by other inmates. And we also, of course, have an obligation to our staff. We've got to operate the institution so that it's safe for them to work.

Steve Wilson
Former Inmate

I have done two and a half years in the Federal Reformatory in Petersburg, Virginia, the State Correctional Institution in Huntingdon, Pennsylvania, and in the Fayette, Greene, Allegheny, and Centre County jails.

I guess I'm an outlaw. I've been to college and I've been to jail. And I'm deathly, deathly afraid of the police and jails and the whole criminal justice system. I don't trust it. I don't like it. But I still break the law.

And, bad as prison is, the fear of going to prison doesn't keep people from doing crime. It's the disgust of day-to-day living, of not going anywhere, and I think we're going to see a whole lot more crime when we take more money out of the hands of poor people. And it's not just money crimes. It's gonna be all kinds of violent crimes.

I know a dude that robbed a bank. He was just a normal person. And he come home from work one day and the kids were asleep. And he sat with his wife at the kitchen table looking at a sawed-off shotgun. And he sat there looking at it for hours and, man, he just couldn't figure out any other way. So he robbed a bank. And while he was in the jail his wife took the money and ran off with another guy. But it's not because he's inherently evil or that he needed five years to get himself together! No! It's just that he didn't see any other way to make his ends meet — to make his pressures go away! And, man, the world's full of them, and it's gonna be full of lots more of them. But they can fill the jails, and it's not gonna stop anything, it's not gonna change anything.

Prisons deliberately frustrate a person — and it's rehabilitation of a sort — to get people to stay in line in prison or on the street. After enough hassle and punishment, jail tames a person down and makes a person a little bit meeker. So that next time when he's living on forty dollars a week, it isn't enough frustration to make you go out and rob somebody. That's what jails are designed for.

Basically, prisons are a way of making sure people stay poor. The only people in jails are poor people, and that isn't because rich people don't commit crimes. Rich people can make bond and they can hire lawyers and can drag out the case until all the witnesses have died of old age. Poor people get a public defender and end up pleading guilty to a reduced sentence.

Prison doesn't rehabilitate. It's far, far too much punishment. It's punishment constantly, everyday. Constant harassment. It's completely disproportionate. It's not meted out equally. And rehabilitation is completely out of the question. There's got to be a better way to rehabilitate. And even if there's not, at least cut out what you're doing that you know doesn't work, and hunt for something that does work.

I'd like to see us get away from prisons and sentences altogether. I think alternative programs and therapeutic communities would be a little bit better.

I'd say do away with jails. I just don't think that if the people that are in jails and prisons were let out on the street tonight it would make our way of life more dangerous or more difficult. But that's a difficult thing to do. Everybody will right away say, "Oh, no! What about all the 'sickos' and the ax-murderers," and, "My God, there'll be rapists and everything else like that on the street!" But those people are generally a little "nutso" anyway and the mental health people handle them a little bit better. They need help, but they don't belong in jail.

Superintendent Ann Cleaver
State Correctional Institution at Muncy

Our primary role really is security — security for the inmate, security for the community.

For some of our women, prison certainly is a deterrent. The mere fact that they are separated from their families, their community, their men, becomes a deterrent factor for them. They miss their husbands, or their lovers, and their children. And for some women, some of our younger women, that is a factor in staying out.

But we do have some rehabilitative responsibility and that relates to counselling, education, and vocational training. I think that we do have an obligation to rehabilitate, and in this state, we are going about the business of approaching that.

There are some people we can help in regard to the rehabilitative process. There are some we'll never win with. But I do not buy into that school of thought that says "just hold them," that they are a "wasteland" to begin with.

With regard to prison programs for women there is no comparison to the services that are developed for men; but then, on the other hand, the system only has 250 some women, and I guess about 8000 males. So the system is geared to meeting the needs of males. As an example, we don't have a work-release program here; but most of the male facilities have some

form of work-release program. Of course, we are trying to improve our delivery of medical services for women — and that's a burning issue here. We want to expand job training so that women can broaden their base in terms of attaining some marketable skills. That's very, very important. And if we had the money to develop more programs, I'm sure that we could make a greater dent on recidivism.

We need to focus more on community-based centers. I view those as a marvelous opportunity. Instead of sending them to jail, keep those people in their own communities helping them through counselling and whatever is needed to get a better sense of themselves, to hold a job, to learn basic survival skills, and not be away from their families. It's a problem because, in the city areas and the community areas, people really don't want these facilities as next door neighbors.

Judge Anthony J. Scirica

Court of Common Pleas, Montgomery County

I don't think prisons can be expected to rehabilitate. I think the most they can do is deter future criminal conduct because prisons are unpleasant places that no one in their right mind would want to spend much time in.

The rehabilitative purpose of prisons has fallen greatly into disfavor in the last few years: first, because there have been some good empirical studies done that show that it's very difficult to predict which programs are going to rehabilitate an offender; secondly, it is difficult to measure whether a person has been rehabilitated. It appears that the prospects for success in any rehabilitative program depend more on the characteristics of the offender than they do on the characteristics of the program. It seems that even in jails that are thought to offer less opportunities for rehabilitation than others, if a person wants to "get his act together," he does. And if he doesn't want to do so, then the availability of rehabilitative programs is not going to make a difference.

People are also less concerned today than they were ten years ago about reforming individual offenders and are more concerned about either deterring criminal activity or punishing those who have been caught. Also, I think there's a question of economics; these programs do cost money. I find very few people, however, who disagree on the need for some rehabilitative program for those who are about to re-enter society, especially those who have been in jails or prisons for a long period of time. At least during the last six months or year a person is in prison, there ought to be some mechanism to make sure that the individual has a job when he or she gets out. And better yet, the individual should have a skill; but it's difficult to do that. Those rehabilitative programs which have seemed to work best have done so on the outside in either work-release or education-release or some kind of halfway house re-entry programs.

And while it's not appropriate for violent offenders to be in a work-release situation, some countries have set up real prison industries inside their walls, and they haven't been making license plates. They have been doing things that can be done on the outside and learning skills that they can carry with them afterwards. Marvin Wolfgang used to tell a story about a prison in Italy that he said was the rottenest prison in the whole country — had rats in it, roaches, the food was bad, and everything — but he said every prisoner in Italy wanted to go there, because they had industries where you got paid the going wage, and it helped those individuals gain back their self-respect, gave them something useful to do, something they could carry out with them afterwards in terms of learned skills, and they also had some money when they left.

Representative John F. White, Jr.

Minority Chairman of the House Subcommittee on Crime and Corrections

If we are simply talking about "warehousing" people, then essentially what we are doing is postponing the storm. I agree that the whole point of prison is to get someone out of society, but I am equally concerned about the conditions under which that particular person is going to prison. If the fact that they were jobless, unemployed, or underemployed contributed to the commission of the crime, then we need to be doing something to better prepare that person to assume a legitimate place in the work force in Pennsylvania. You can't simply say "by building more jails and throwing these people out of our communities we're going to have safer streets!" That is just absolute poppycock! The bottom line is that more than 95 percent of the people who enter our state institutions are going to come out. In what condition do we want them coming out? Do we want them coming out better criminals than when they went in, or do we want them coming out better citizens than when they went in?

I do favor a limited form of mandatory sentencing. I believe that the violent, repeat offender needs to face a mandatory minimum. Of course, mandatory sentencing is going to increase the need for institutions in our state. That means additional taxpayers' dollars going into development of more secure institutions. But I'm not interested in supporting any tax measure that will build only empty rooms with no effort to provide substance within those four walls.

We've got to come up with a way to better plan for the use of inmate time within the institution. I think that this can be tied in directly to some form of parole reform where an inmate, upon entering an institution, is told exactly what is expected during his or her particular time in that prison — whether it is to develop the particular trade or skill in a job-related area, whether it is to complete basic education — so that the person can then be prepared to meet the parole date and to assume a rightful place back in society.

Rendell Davis

Executive Director, Pennsylvania Prison Society

You haven't touched on people who get thrown in jail and are awaiting trial because they can't get bail or because bail has been denied them. They are "presumed innocent," so what is the purpose of having them in jail? The only presumed reason for bail is to assure appearance for trial, and yet no studies have ever shown that ROR — Release on Recognizance — results in any less appearance for trial. And so what we all know to be the fact is that we put this person in prison so that he won't do something dangerous — which is, in essence, punishing a person for what he has not yet done. It's "preventive detention" and seems to me to be a violation of our constitution.

One study points out that less than one in twenty are rearrested on a violent charge while awaiting trial. Is it appropriate to keep 95 people in prison for the one who might commit the new crime? And at a cost of 10 to 25,000 dollars a year?

In fact, we *now* are putting people out on bail for the very worst crimes. People are out on bail for murder. So we are not being protected from all of the worst kinds of people in the world. We're being protected only from the *poor*, worst kinds of people in the world. They lose their jobs; they are probably going to be seen by the rest of the world as a criminal; they have done time, even though not convicted. They suffer, in some ways, worse than those who are convicted, or who are sentenced.



ON TRIAL

Shadow on the Land

Sunday, May 17
Produced by WVIA/Scranton

Crime is no longer just an urban problem, but is rapidly spilling over into rural areas. In some areas where police services are weak, residents have responded by forming citizen watch groups. Armed and active, these groups have evoked different responses concerning their worth.

James Davis
Former District Attorney of Wyoming County

Certainly our area is changing. We've had industry come in, we've had an influx of people, not only from Pennsylvania, but also from all over the nation, and this has changed a lot of things. But this change is slower than some people think. Our community still has a fairly relaxed lifestyle and has probably less severe law enforcement problems than almost any other community I can think of. We do have problems, and we do have some areas where additional law enforcement presence is necessary. But I am totally opposed to citizen watch groups as an alternative to police. If we encourage untrained, unauthorized citizens to play police, particularly to the extent of bearing weapons and trying to use those weapons in a situation where possible violation of the law exists, we're going to cause more problems than we solve.

Anonymous Members of a Citizen Watch Group

Member 1: This watch group was formed because of the lack of police protection and cooperation and the length of time it took for police to respond to a call. We organized to protect the community from undersirables. It's a sad thing when the women in the neighborhood can't go places without being harassed. In the evening, we patrol armed for our own protection, because you never know what you're going to run up against in the dark. We don't want to use arms unless it's absolutely necessary, but we want to be able to handle any situation.

I don't know what our district attorney's objections are, but I think it's a rather sad affair when he doesn't go along with these watch groups. When they're functioning, there's proof positive that they work.

Member 2: The majority of the state police have helped us somewhat. But a few try to talk us out of it. Sometimes the police act like we're the criminals or we're the ones who are trespassing.

Member 3: Somebody has to call the police when they see things going on and somebody has to patrol the area when the police aren't there. The problem in your big cities is you have so many people who don't care. Somebody could be killed right on the sidewalk, and people would step right over the body, wouldn't pay any attention to what's going on. It's happened many times. It's been on the news; people hear screaming and ignore what's going on. When the cops come, all they find is the body. We don't want that here.

Sure, there's risk for members. Our homes have been threatened and our lives. We had one case just this summer when I was jumped on and my son run down. Those arrested for it got off because of a court error.

Captain Nicholas Cordilla
Commanding Officer of Troop P, Pennsylvania State Police, Wyoming

We have a national crime problem. We have a crime problem within municipalities. And now crime is spreading to rural communities where, for some, there is almost a total absence of law enforcement. Law enforcement is expensive, and we ask is there another legitimate method that can help solve our crime problem?

The neighborhood watch program is not new. Citizen involvement goes back to our early history when people had to assist each other. Now, we have a segment of our public which recognizes the seriousness of the crime problem and wants to help solve that problem. Watch groups can be beneficial, provided that those involved stay within the law — something law enforcement agencies can teach watch groups to do.

We've seen situations in this country where there was little concern for crime, unless a person himself was the victim. Here, the citizenry wants to pitch in and assist.

Reclaiming the Children

Monday, May 18
Produced by WLVT/Allentown

Juvenile justice proceedings for generations have been kept private. Juvenile court records are inaccessible to the public; the hearings are closed. The theory behind all this secrecy is the protection of the young person. However, the secrecy of juvenile proceedings has contributed to the public's general lack of knowledge and, frequently, its impatience with the system. Now as federal cutbacks threaten many traditional juvenile justice programs, the need for community awareness and participation will become greater than ever.

Judge Maxwell E. Davidson
Court of Common Pleas, Lehigh County

It's important for the community to be concerned about the juvenile justice system because we are all upset about a lot of things happening on our streets today. Much of our population is afraid to walk the streets, afraid to go downtown at night, afraid to ride public transportation. People feel helpless. They know crimes are being committed, and they think that offenders are not being punished. But it is important for people to understand that this is not simply a problem of the courts, the district attorneys, the lawyers, and the probation departments. It is a problem for everybody.

In practice, all technicalities of adult criminal court have now been brought into juvenile court, except the jury trial. I shouldn't say technicalities because they're constitutional protections, but a lot of people feel that these have destroyed the effectiveness of juvenile court. The old concept had the judge dealing firmly with the youngster on almost a fatherly basis. Now that's really all gone.

Unfortunately, alternatives to institutionalization are few. Some alternative programs, like group homes, foster homes, and less restrictive environments, have opened. But now these programs are in jeopardy.

Many kids come from environments where they have no parents, no adult direction. They're aimless. If they only had a firm adult hand at the helm for a relatively short period of time they could be retracked and become productive citizens. Experience shows if we don't do something with kids like this at an early age, the transition from the really hard-core juvenile offender to the adult criminal becomes all

too easy. If public officials would get up and say this, I think citizens would support the necessary programs.

We need people — adults — willing to become involved in probation and volunteer programs. We need people willing to make a commitment to help kids — Big Brothers, Big Sisters, boys clubs, girls clubs, Boy Scouts and Girl Scouts. We need adults — as foster parents and to run group homes. We're talking about helping the kid down the block, the kid on the corner, the classmate of one of your own kids. We need people in the community to care.

Donald Corriere
District Attorney of Northampton County

Statistics indicate that more violent crime is committed by youths than by adults. We've got to indicate to the state legislature, and to our county commissioners, just what we think should be done, and that we are willing to pay the price. If we're not willing to pay the price, everybody's hands become tied and there is no solution. But, I think that if we let our legislators know what we're willing to do, they'll comply.

Paul Worrell
Supervisor of the Lehigh County Office of Juvenile Probation

In a large percentage of our referrals, the direct or indirect cause of juvenile delinquency stems from the family. Of course, these families reside in the community. So, community involvement or community awareness not only heightens awareness of our efforts in juvenile justice, but also shows juveniles there are others who care.

William Platt
District Attorney of Lehigh County

Today, unfortunately, because of Appelate and Supreme Court decisions, the juvenile court has turned into an adversary proceeding, where many lawyers are forced to raise constitutional and technical defenses. In the long run, such defenses jeopardize juveniles by giving them bad impressions of the court system and of their own responsibilities for obeying the law.

Every juvenile court attempts to rehabilitate and not to sanction penally. The juvenile court does not want to give juveniles criminal records, but wants to treat them as people who are young enough to be helped and to be kept from becoming adult offenders.

The public has an obligation to help youthful offenders turn their lives around. It's in the public interest to help all of our citizens be good and productive members of the community.

Let's Make A Deal

Tuesday, May 19
Produced by WITF/Hershey

In April 1980, a handful of closely knit individuals planned and executed a daring crime against the Pennsylvania Lottery's Daily Number Game. The group successfully rigged the game and "won" more than $1 million dollars. Six persons were accused of the crime. Four of them will receive virtually no punishment. It was one of the most visible, high-stakes crimes in Pennsylvania's history; but those four benefitted from plea bargaining.

What is plea bargaining, and how extensive is its role in Pennsylvania's criminal justice system? Is it a way for the judiciary and prosecutors to wrap up convictions with no-work cases? Does it endanger the rights of the accused? Or is it a fast, efficient means of dealing with a justice system which has been overloaded with criminal cases, ranging from street muggings to mass murders.

Robert Tarman
Chief Public Defender, Dauphin County

I always look for a plea bargain. You have to look from some bargaining power, some leverage. The district attorney certainly is not going to give you a plea bargain unless he has some reason — like offering a witness incentive to testify for the Commonwealth. So the Commonwealth, meaning the district attorney, usually gets as much out of plea bargaining as the defendant.

Abolishment of plea bargaining would hurt our cause because we would end up in front of juries or judges with "not guilty" pleas in cases that normally could have been handled through plea bargaining. This would draw out cases unnecessarily and certainly overburden my office.

Richard Lewis
District Attorney, Dauphin County

I have no objection to having plea bargaining abolished. But, with all the procedural rights that exist in our court system and all the requirements that cases be processed speedily, many municipalities and jurisdictions are threatened with a case backlog. If plea bargaining is abolished, I think the court system then must be changed to allow prosecutors sufficient time to properly present cases.

In the old days, plea bargaining was something that was not conducted properly. But now, in the last ten or fifteen years, the Supreme Court of Pennsylvania and other supreme courts of other jurisdictions have ruled that plea bargaining must be done in the open and everything must be put on the record in a public courtroom. For instance, if an individual is charged with ten burglaries of ten different homes, the law is such today that it may be very difficult for a prosecutor to try all those cases at one time. The prosecutor might have to go into court at ten different terms of court to try these ten burglaries. Now that means ten months here in Dauphin County. It would be far more productive and efficient for the prosecutor simply to agree with the defense to a guilty plea to all ten charges for a realistic sentence that the person would probably get anyway. Plea bargaining has a bad connotation because of its history. But I think the public is beginning to understand that sometimes plea bargaining is absolutely necessary.

Judge Clarence Morrison
Court of Common Pleas, Dauphin County

I have no difficulty with plea bargaining. It saves time and money. The court is not bound by the recommendations brought before it. If there is a case where the recommended sentence is out of line, the sentence can be rejected. We're never any worse off for having heard the plea.

Judge John C. Dowling
Court of Common Pleas, Dauphin County

Plea bargaining has its place, but I think it's abused in many instances. I generally won't take a plea because I don't like to deal. If the government comes in with a guilty plea on a robbery and says there is a good, solid case — witnesses and all that — then recommends one to five years, I'm not going to go along. If they have a good case, I might want to give three to seven years. Abolishment of plea bargaining would be a mistake. It has its place, but it's very misunderstood by the public. The public thinks somebody's getting away with something.



A Measure of Justice

Wednesday, May 20
Produced by WQED/Pittsburgh

In *Lord Jim*, Joseph Conrad calls the essential nature of crime a "breach of trust between an individual and society." In Pennsylvania, when that breach of trust is severe, society sends the offender to a correctional institution.

But the rationale for a prison sentence comes from a variety of philosophies. Some sentences are weighed toward rehabilitation of the offender. Others are meant to remove the offender from society, to keep society safe. Others are handed down to serve as an example for the rest of society, as a deterrent. Most sentences are delivered as punishment, that the offender receives his or her "just desserts."

Lack of a consistent philosophy toward sentencing is one of the reasons for the documented disparity in sentencing practices in Pennsylvania. Studies show that different judges give different sentences for similar crimes. Consistently, rural area judges present more harsh sentences than their urban counterparts.

In 1978 the Pennsylvania legislature, uncomfortable with this perceived disparity, established a sentencing commission. Its mission was to develop guidelines which contain "a range of sentences for crimes of a given degree of gravity."

In developing these guidelines, the Sentencing Commission has wrestled with a set of questions having to do with incarceration: Why incarcerate? What factors should determine sentence length? How should different perceptions of crime severity and criminal culpability, such as those that result in disparate sentencing in urban and rural areas, be handled? Is incarceration too severe a punishment for all, or for some, crimes? What alternatives are acceptable? How should sentencing guidelines be coordinated with release from incarceration — the parole practices in effect in Pennsylvania?

Rationale of Proposed Initial Guidelines, Pennsylvania Sentencing Commission

The guidelines are meant to promote sentences that are predictable, and yet that give fair consideration of individual case differences. They are intended to promote a sound strategy of crime control, consistent with available correctional resources. Their rules governing severity of sentence are meant not just to exact revenge but to impose penalties that are justly proportionate to the gravity of the defendant's criminal conduct, and that treat equally culpable defendants equally. The aim is to make sentencing policy in this Commonwealth more explicit, rational, and evenhanded — and therefore more just.

Judge Maxwell Davidson
Court of Common Pleas, Lehigh County

I am deeply concerned about the proposed sentencing guidelines. First, judges should be properly permitted to consider regional differences and community standards in imposing appropriate sentences. Community standards vary throughout the state and judges should have the leeway to respond to those standards when sentencing offenders. There still is no provision recognizing that sentencing judges should be permitted to consider and respond to regional differences. This omission represents a serious defect, particularly for the non-metropolitan areas of our state.

Second, I believe that the suggested sentences, which are far below the legislatively-authorized maximums of the Pennsylvania Crimes Code, are still too lenient.

Third, the blanket guidelines cover neither the sentencing judge's examination of pre-sentence and probation reports nor his consideration of pertinent evidence developed in the courtroom, such as an offender's background, drug, alcohol, and/or mental history, education and employment record, and military service.

Fourth, the guidelines continue to intrude significantly upon the discretion and traditional independence of the judge and the judiciary. Those judges who strive to serve with fidelity and arrive at just and proper decisions will soon find that these guidelines will become the norm from which they will be reluctant to depart. Judicial mediocrity will surely follow.

With these guidelines it is less likely that people will plead guilty. Seasoned offenders will enjoy access to the actual scorecards used by judges, which means that, in many instances, offenders will know with substantial certainty when they will be sent to jail. Why then should they plead guilty? The inevitable, dramatic increase in trials will be another substantial roadblock to the prompt processing of criminal cases. When no evidence exists, in any other jurisdiction, that similar guidelines have reduced disparity in sentencing, why should we go forward with such guidelines?

I suspect that many good and thoughtful people are convinced that adoption of sentencing guidelines will inevitably reduce the population of our prisons and that because of growing institution overpopulation such steps must necessarily be taken. Although well intended, this argument is fallacious. Reducing the population of our prisons by any of the following means is hardly the answer: (1) ignoring prior criminal convictions which these proposed guidelines regard as less than serious; (2) prematurely returning offenders to society; or (3) shortening sentences. Society should not tolerate this approach. Even in this era of fiscal conservatism, if our jails are full then government must provide more cells, adequately staffed to provide humane treatment, security, and rehabilitative programs. Merely making it more difficult for judges to send offenders to prison is foolhardy.

Edward Rendell
Philadelphia District Attorney

Sentencing is, in a very real sense, the critical "moment of truth" in a criminal case far more often than is the return of the verdict. Therefore, the District Attorney's Office of Philadelphia County views the work of the Sentencing Commission as critical in nature. From our standpoint, no matter how well a case is prepared for trial by one of our assistants, months or even years of effort will literally go for naught if the sentence imposed is inadequate. From the public's standpoint, a conviction is meaningless unless the sentence reflects

the needs of the victims of crime, the needs of society itself — including the concern for future victims — as well as the concern for the individual defendant. If any of these factors is overlooked, an unjust sentence will result.

We have also actively supported several mandatory minimum sentencing bills which would provide for more severe penalties in several instances than would the proposed guidelines. Notwithstanding the recommendations of this commission, we will continue to urge the adoption of these bills and we urge that the commission incorporate them into the guidelines or, at least, recommend their adoption by the legislature. We do so because our general experience with sentencing in Philadelphia, as well as our specific experience with the interim guidelines, regretably convinces us that Philadelphia judges simply will not follow substantially any presumptive guidelines scheme. Clearly, the most perfect sentencing guidelines are worthless if they are not followed. Thus, we deem it highly doubtful that the commission's guidelines alone can sufficiently improve the sentencing practices in Philadelphia to protect our citizens. Only the use of mandatory minimum sentences in limited circumstances will guarantee protection for the public. We have proposed and will continue to support legislation providing for mandatory minimum sentences of at least five years for: (1) repeat offenders convicted of violent felonies; (2) offenders convicted of major felonies while in possession of a deadly weapon; and (3) violent felonies committed on public transportation facilities.

Senator Michael O'Pake

Minority Chairman of the Senate Judiciary Committee

I am sponsoring a resolution, which would prevent implementation of the sentencing guidelines recently adopted by the Pennsylvania Sentencing Commission. I also am introducing legislation that would impose mandatory minimum sentences for repeat offenders of violent crime.

In conjunction with his budget presentation, Governor Thornburgh talked about the need to "get tough" with violent criminals by expanding prison facilities. The way to get tough with tough criminals is not only to provide more jail space, but also to insist on stiffer sentences.

I propose a five-year mandatory minimum sentence for repeat offenders of eight violent crimes — rape, third-degree murder, robbery, arson, aggravated assault, kidnapping, voluntary manslaughter, and involuntary deviate sexual assault. It is becoming more and more apparent that the time is right for a no-nonsense approach with career criminals.

In 1979, the year after we created the Pennsylvania Commission on Sentencing, the Pennsylvania State Police reported that violent crime increased by more than ten percent — from 35,151 in 1978 to 38,858 in 1979. That is an average of 106 violent crimes in Pennsylvania every day, or one every 13 and a half minutes.

As you know, the Sentencing Commission has developed a system of guidelines for all crimes, including felonies and misdemeanors. I testified in opposition to their initial proposal because I felt that the Commission had dropped the ball in dealing with the violent second offender. Not only were the guideline sentences too low, but also the commission had built in a loophole that would allow any judge to go below the guideline if he could just point to an undefined "substantial ground" which tended to mitigate the defendant's conduct.

In reviewing the testimony of the other witnesses, I discovered that four out of five of those who addressed the severity/leniency issue felt that the guidelines were too lenient in some or all of the categories of crime.

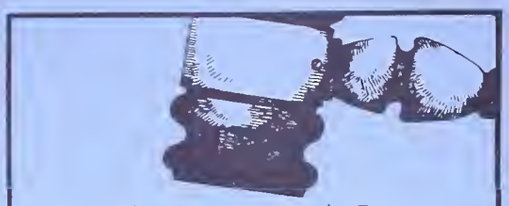
Some of the witnesses, primarily judges, believed that the commission had taken away too much of their discretion to tailor the sentence to fit the particular defendant.

The Sentencing Commission then went back to the drawing board and came up with a compromise proposal. This particular compromise, however, is one which I am unable to accept in good conscience. In my opinion, the commission has tossed a small bone to those of us who favor stiffer penalties. They have increased the range of sentences for rape and for some classes of burglary and aggravated assault. That was certainly a step in the right direction, but it is not enough. In my testimony last December, I gave several examples of weak sentences that I, as a legislator, could not condone.

I have garnered bipartisan support for introduction to my mandatory sentencing measure for repeat offenders of violent crime, and will seek its early and swift consideration.

At the same time, I will fight the commission's sentencing guidelines on the floor of the Senate in an effort to convince my colleagues that the proposals are too little, too late.

We cannot expect to win the war on crime with a toothless tiger, and that is exactly what the Sentencing Commission's final guideline document represents.



ON TRIAL

PENNSYLVANIA TOWN MEETING
"Prisons on Trial"

Thursday, May 21, at 8:00 p.m.

ON TRIAL

"Shadow on the Land"
Sunday, May 17

"Reclaiming the Children"
Monday, May 18

"Let's Make a Deal"
Tuesday, May 19

"A Measure of Justice"
Wednesday, May 20

7:00 p.m.
WQED/Pittsburgh, WQLN/Erie
7:30 p.m.
WPSX/University Park, WITF/Hershey, WVIA/Scranton, WLVT/Allentown
10:00 p.m.
(except Monday — 11:00)
WHYY/Philadelphia

Festival Nights A Success

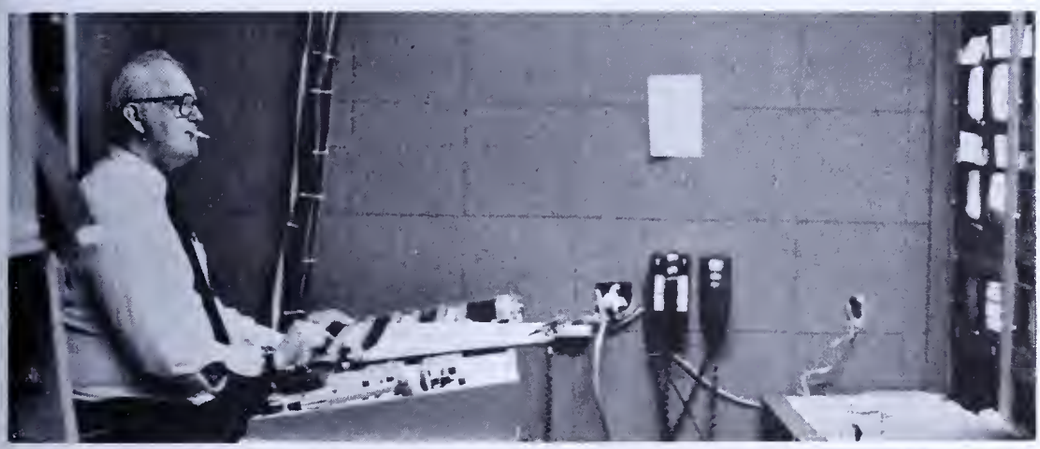
Public television's Festival '81 fundraising and awareness campaign garnered a national total of $26,789,483. The 134 participating stations received 694,539 pledges with an average pledge of $38.57. Contributions from direct mail, phone-outs, matching/challenge grants, and underwriting are expected to add about $5 million to the total received during the on-air portion of the campaign.

Pennsylvania's seven public television stations received a total of $1,599,431. The six stations participating in last year's Festival all experienced increases in the percentage of dollars received.

WLVT/Allentown's total of $80,600 is a 30.2% increase over last year's total, with an average pledge of $48.00. WQLN/Erie experienced a 9.2% increase with their total reaching $116,427. Their average pledge of $60.64 was the second highest recorded nationally. WITF/Hershey received an average pledge of $48.87 for a total of $227,285, which is an increase of 11.7%. For WVIA/Scranton, the total of $191,419 is a 15% increase over last year, with an average pledge of $45.82. WHYY/Philadelphia's average pledge was $33.09 for a total of $541,908 and a 3.1% increase over last year's total. The total of $380,544 for WQED/Pittsburgh resulted from an average pledge of $56.60 and a 21.8% increase. WPSX/University Park received a total of $61,248 and an average pledge of $26.86. This is WPSX's first year of participation in the Festival campaign.

Although many viewers express annoyance over the interruptions caused by fundraising appeals, survey research has shown that a majority of viewers understand the importance of the appeals. Eighty-nine percent of the viewers surveyed agree that on-air fundraising appeals are "a fair price to pay for the programming on public television."

PPTN Teleconference





PPTN's first experience with a teleconference to conduct internal business with member stations was successful and beneficial, according to participants. Two subcommittees of PPTN's Network Operations Committee recently met via teleconference to discuss necessary topics and review upcoming plans. Members of the ITV Committee and the Public Information Committee from the seven stations were interconnected with PPTN staff at the Operations Center in Hershey via the statewide microwave system. Pictured above, (top photo) Larry Messenger, PPTN director of technical operations, monitors the teleconference from the production room; (bottom photo) Rick Jones, PPTN assistant general manager, and Chris Cox, PPTN director of public information, participate in a discussion of the promotion and advertising plans for this month's series of programs on Pennsylvania's criminal justice system.

Closed-Caption Update

The following is a list of upcoming programs that will air with closed captions for the hearing-impaired. Check local listings for air dates and times.

- **Free To Choose**
- **Flambards**
- **Here's To Your Health**
- **Mystery!**
- **Nova**
- **Once Upon A Classic**
- **Over Easy**
- **This Old House**
- **Vic Braden's Tennis For The Future**
- **Vikings!**
- **With Ossie & Ruby**

Press Performance Examined

Inside Story, the first nationally televised examination of press performance, will premiere May 7 on most PPTN member stations (check local listings). This series of eight, weekly, half-hour magazines will feature Hodding Carter, former Assistant Secretary of State for Public Affairs, as its anchorman and chief correspondent.

Inside Story will utilize film, tape, and commentary to illustrate and examine how the press — including television and radio news, newspapers, and news magazines — handle developments in the news. Each program will concentrate on how well the news consumer was served by press coverage.

This new series will include specific examples of what the program's editors consider to be good or bad press performance, feedback from those who themselves are criticized on the series, commentary by Carter on First Amendment issues, privacy, and other issues of concern to both the press and public. In addition to examining coverage of national and international stories, the series will regularly provide insights and commentary on local coverage around the country, concentrating on print and broadcast news away from the New York-Washington axis.

Also included among the program's weekly features will be brief segments on the foibles of the news business by the comedy and satire team of Bob and Ray (Bob Elliott and Ray Goulding).

Robert Schulman, press critic and columnist for the "Louisville Times" and "Courier-Journal," will serve as the program's managing editor and supervise editorial content.

Station To Station

WVIA/Scranton has several unique items lined up for their annual auction to be held June 6 to 13. With the invitation to "Buy your next kid at Auction 44," the bidding will open on a pedigreed goat worth $1,000 donated by a Bloomsburg farmer. Other unusual items to be auctioned are three family dental plans worth $300 each, and a personalized concert worth $600 performed by Robert Metzger, classical guitarist from northeastern Pennsylvania.

In "Ormandy and Dylana Jenson," the fourth special in **WHYY/Philadelphia's** five-part series **THE FABULOUS PHILADELPHIANS: From Ormandy To Muti,** Eugene Ormandy conducts the Philadelphia Orchestra performing with a new young talent — violinist Dylana Jenson — in Sibelius' Concerto in D Minor for violin and orchestra. Now 20, Miss Jenson at 17 was the first and youngest woman violinist to win the Tchaikovsky Competition's Silver Medal in Moscow. Ormandy also conducts the Orchestra in a performance of Roussel's Suite No. 2 from the ballet "Bacchus and Ariadne."

WQED/Pittsburgh's 10th Great TV Auction got off to a glittering start with the Annual Horne's-WQED Art and Antiques Preview, a ten-day showing held at Horne's downtown store. The gala "Opening Night" preview was attended by over 350 people, and 18 pieces were sold for 10 percent over donor value. The 10 percent over automatically closed the bidding and the items remain on display and will be seen on the air.

WITF/Hershey is the recent recipient of several honors. Two WITF-produced specials, **Tidewatch** and **Creation '80** have been nominated by Religion in Media for 1980 Angel Awards. Both programs have also received certificates from the Religious Public Relations Council, Inc. in its 32nd Merit Awards program for outstanding religious communications. **The Natural History of the Water Closet** has been selected to be shown at the INPUT '81 (International Public Television Screening Conference) in Venice, Italy. WITF producers John Baer and Alan Miceli have won awards in the 1980 Charles Steward Mott Awards Competition sponsored by the Education Writers Association.

Sheldon P. Siegel, **WLVT/Allentown** president and general manager, has been asked to serve as a member of the Community Service Grant Committee of the National Association of Public Television Stations (NAPTS). Channel 39 is now completing production of a special on brain surgery for its **On Call** medical series to be released in the fall. David Ogden Stiers of M*A*S*H has agreed to serve as host for the special. Previous **On Call** programs have already aired nationally on PBS.

WPSX/University Park coordinated two community outreach projects in April. Following the broadcast of **Teenage Drug Abuse: What Can Parents Do?**, Bruce Adams spoke with area specialists on resources available to help parents locally. The discussion was featured live on **Weather/World**. Flyers were distributed through drug crisis centers and related agencies. In another special project, WPSX began a rebroadcast of the locally produced series **Profiles of Religion**, alerting churches to the rebroadcast and offering discussion leaders' guides for follow-up discussions.

Local music productions by **WQLN/Erie** yielded an impressive number of memberships for both the station and the Erie Philharmonic in recent weeks. During Festival Nights, WQLN-TV and FM simulcast "Bluegrass Session," "Good Morning Gospel," and "Italian Hour," bringing in 137 new memberships and 41 renewals, for a total of $11,600. Community support manager Ron Slomski noted that each simulcast recorded pledge totals that exceeded the average for single programs. On April 2, WQLN-TV joined with Erie CBS affiliate WSEE in a membership telethon for the Erie Philharmonic. WSEE supplied air time and a director for the program, and WQLN offered their remote van, cameras, and a technical crew. The Philharmonic, conducted by Maestro Walter Hendl, reported substantial community support as a result of the broadcast.

PPTN Stations Receive Awards

Three programs that were produced by PPTN member stations are the recipients of 1981 Ohio State Awards. The programs and producing stations are: **Free To Choose**, WQLN/Erie; **The Search For Solutions**, WQED/Pittsburgh; and **National Geographic Special**: "The Invisible World," WQED/Pittsburgh.

The Ohio State Awards, established in Columbus, Ohio, in 1936, recognize excellence in educational, informational, and public affairs broadcasting. The awards are sponsored by the Institute for Education by Radio-Television and are under the auspices of the Telecommunications Center of The Ohio State University.

National Geographic Special: "The Invisible World" has also received a 1980 Christopher Award. The Christopher Awards are sponsored by The Christophers, Inc., a nonprofit organization founded in 1945 to promote the Judeo-Christian ethic and to encourage individuals to "take personal responsibility for the betterment of society."

pptn

The Pennsylvania Public Television Network:
WLVT/Allentown,
WQLN/Erie,
WITF/Hershey,
WHYY/Philadelphia,
WVIA/Scranton,
WQED/Pittsburgh,
WPSX/University Park

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a memo from the Pennsylvania Public Television Network

New Statewide Programming

The Network Operations Committee of the PPTN Commission has approved plans for statewide programming scheduled to air on the seven member stations during the next fiscal year.

The People's Business, the weekly, half-hour report on state legislative and governmental activities, will continue in its Friday evening broadcast schedule. The series is produced by public television's Capital Unit, which is managed by WQED/Pittsburgh.

WITF/Hershey will produce a series of eight, one-hour programs that examine timely issues of statewide and national concern using debate, live discussion, and documentary-style presentations. The working title of the series is **Pro/Con**.

WPSX/University Park will produce one or two more programs on Pennsylvania's tercentenary.

Each of the seven stations will produce a "blockbuster" special focusing on a topic of special interest to their local viewing area, but with statewide impact as well.

Statewide programming on the seven member stations is funded by grants from PPTN.

Closed-Captioning Project Awarded Grants

The PBS Closed-Captioning Project has been awarded three outside grants totaling $125,000 for 1981 captioning costs. The grants have been awarded by the Arthur Vining Davis Foundations, the Hewlett-Packard Company Foundation, and the J. M. Foundation. In addition, a substantial portion of the costs for 1981 has been covered by a commitment from the Corporation for Public Broadcasting (CPB).

PBS has been the leader in captioned programming for the hearing-impaired, allowing this country's 14 million hearing-impaired persons to understand and appreciate a wide variety of programming for the first time.

PBS has been developing and testing captioning for the hearing-impaired for a number of years. During 1980, PBS offered an average of nine hours of closed-captioning programs per week.

With this system, a variety of programs have been brought into the homes and schools of America's hearing-impaired, including **Nova, Cosmos, Masterpiece Theatre, Here's To Your Health, 3-2-1 Contact,** and **Over Easy.** The programs are captioned by the National Captioning Institute (NCI), a nonprofit organization founded early in 1979 to caption programs for PBS, ABC, NBC, and other program suppliers.

Captioning is a process by which the audio portion of a television program is translated into screen captions (similar to subtitles in foreign films) so that hearing-impaired viewers can understand the dialogue of the program. In order to see the captions on a home television set, a special decoding device must be used by the viewer. Thus, the captions do not disrupt normal viewing and the same programs can be fully enjoyed by both general and hearing-impaired audiences.

Sears Roebuck & Co. produces the home decoders under the product name "Telecaption." The system is compatible with cable TV and home recorders. Sears is contributing a royalty for each decoding unit sold, to help defray the costs of captioning public television programs.

National Geographic Specials Honored

Four **National Geographic Specials** seen on public television last season were honored with the coveted George Foster Peabody Award. The programs honored were: "Dive to the Edge of Creation," "Mysteries of the Mind," "The Invisible World," and "Superliners: Twilight of an Era."

The George Foster Peabody Awards, which are designed to recognize the most distinguished and meritorious public service rendered each year by radio and television, are administered by the Henry W. Grady School of Journalism and Mass Communications, the University of Georgia and a national advisory board. In the 41-year history of the Awards, over 18,000 entries have been screened and only 650 awards presented.

To date, in addition to the Peabody Award, these four specials, individually and collectively, have received honors from the National Academy of Television Arts and Sciences (Emmy Awards); Information Film Producers of America; the Houston, New York, Chicago, and Columbus International Film Festivals; the American Medical Writers Association; the Ohio State Awards; and the Council on International Non-theatrical Events.

The **National Geographic Specials**, which have been broadcast on PBS for six consecutive seasons, are public television's highest-rated and most-honored series. Thomas Skinner of WQED/Pittsburgh and Dennis Kane of the National Geographic Society are co-executive producers for the series.

PENNSYLVANIA STATE LIBRARY

Public Subscriber Network Receives Grant

Carnegie Corporation of New York has granted $225,000 to the Public Broadcasting Service (PBS) for development of the Public Subscriber Network, the proposed cultural and educational pay television service. This is the first major outside funding that has been committed for a comprehensive development and feasibility study being conducted by PBS.

Alan Pifer, president of Carnegie Corporation of New York, in his announcement of the grant, said, "Carnegie Corporation is pleased to help make possible further study by PBS and its member stations of the exciting Public Subscriber Network idea and other innovations which may be important in assuring the future of public broadcasting."

The development effort now underway will gather marketing, distribution, and financial information on how the Public Subscriber Network would operate in individual markets across the country. This process is expected to take up to one year.

In order to accelerate the development process and provide as much data as possible in time for the PBS Annual Meeting, June 29 and 30 in Cincinnati, the PBS Executive Committee in March authorized PBS to spend up to $200,000 to begin the initial phase. The $200,000 up-front PBS payment will be recouped from foundation and corporation support.

The proposed Public Subscriber Network will be the result of a partnership or "Grand Alliance" between public television stations and the nation's cultural and educational institutions for the purpose of creating a pay television service. The plan for this quality pay TV service calls for a major performing arts or nonfiction feature each night, along with special interest higher education telecourses and master classes during the day.

Many of the programs offered on the pay TV service are expected to be made available at free or significantly reduced rates on PBS for public television stations nationwide. Tne Public Subscriber Network would operate as a separate entity from the PBS Program Services.

Coverage of Holocaust Survivors Gathering

Approximately 5000 survivors of the Holocaust from all parts of the world are expected to attend a one-time-only gathering in Israel to pay tribute to those who perished, and to pass a legacy of commitment to the next generations. This event, the **World Gathering of Jewish Holocaust Survivors**, will take place June 15, 16, 17, and 18, mainly in Jerusalem.

PPTN member stations will be carrying satellite transmission of a nightly, half-hour program covering highlights of each day's events, hosted by former CBS News correspondent David Schoenbrun. (Check local listings for broadcast times.)

Among the activities planned are dedication ceremonies, a memorial service, visits to kibbutzim created by Holocaust survivors, folkloric and cultural performances, meetings among the children and grandchildren of Holocaust survivors, and a discussion of how survivors view the new anti-Semitism. There will also be an address by Israeli Prime Minister Menachem Begin.

A Rainy Day

A Rainy Day, produced by independent filmmaker Beth Brickell, is a touching portrait of one mother and daughter relationship. Premiering Wednesday, June 10, on most PPTN member stations (check local listings), the film stars Mariette Hartley as the daughter, a famous movie and television star who is unhappy with her successful career.

The daughter returns home to Texas for her father's funeral and spends the first afternoon in five years alone with her mother. Having little to discuss, mother and daughter reminisce about the past when the five-year-old daughter found it difficult to live up to her mother's high expectations for perfection.

One final memory of a disagreement between mother and father sheds light on the causes for the daughter's present unhappiness and the actress finally begins to understand why she hates success.

A Rainy Day has won first prize at the USA Film Festival in Dallas; a CINE Golden Eagle Award to represent the U.S. in international film festivals; and a first prize in the Panama International Film Festival.



A Rainy Day stars Mariette Hartley as an unhappy TV star who takes a close look at her past when she spends the first afternoon in five years with her mother, played by Collin Wilcox. **A Rainy Day** will air on most PPTN member stations Wednesday, June 10 (Check local listings).

Adult Learning Programming

PBS's first national adult learning program schedule will premiere in September 1981. Adult learning programming and services have been defined as encompassing all formal and informal adult learning, including college credit courses, continuing education and life-long learning experiences, education for special audiences (ethnic minorities, women, handicapped, etc.), and professional development and recertification.

This insert, prepared by the PPTN Public Information Office, provides an overview of the adult learning programming service, a look at the various types of college credit television courses, and a description of the courses that will be offered this fall.

An Overview

In July 1980, the Public Broadcasting Service (PBS) established an Adult Learning Programming Department. It is the first time in its history that PBS will make available to local public television stations and cooperating colleges a schedule of adult learning programming, including credit courses, informal learning programs, and professional development series. This newly created department is part of PBS's Educational Telecommunications Program Service, also known as PTV-3.

After months of consultation with college educators and public broadcasters across the country, the department is announcing its plan for an Adult Learning Programming Service. That plan will bring together the resources and expertise of public television and postsecondary institutions to serve the special education needs and growing constituency of adult learners. The target date for the initiation of this service is September 1981. Its implementation and potential for success rest on the willingness and ability of local colleges and their public television stations to work together to plan for the cooperative delivery of adult learning programs and support services.



Thousands of people enroll every year in college television credit courses. They constitute a student population that is distinct from their on-campus counterparts. Most telecourse students have been out of school for several years. They may or may not have attended college previously. Most of them work full-time outside the home. Most are part-time students. Some cannot afford the time or money to travel to campus; some are homebound by family responsibilities or physical handicaps. Most are working for their baccalaureate degrees, and they expect their telecourse credits to count toward a degree and to have a positive effect upon their careers.

The PTV-3/Adult Learning Department will distribute programming for three basic kinds of educational experiences: college credit courses; informal learning courses and programs; and professional development and career training courses and programs.

Types of College Credit Television Courses

There are several kinds of college credit television courses:

Televised Lecture — The most common type, produced by colleges and used primarily on campuses, is the televised lecture, either live or taped, which transmits a classroom presentation virtually intact. It may or may not include elements in addition to those used in the original classroom version, such as film, music, or drama. Since these tapes are prepared primarily for closed-circuit use, PTV-3 will not be distributing this type of television course.

Telecourse — Another kind of college credit course using television is called a telecourse. In this case, the television programs are productions prepared for open-circuit distribution with general audience viewing in mind. However, the television series would not have been produced had it not been part of the telecourse. The complete telecourse is an integrated learning system. In addition to the television programs, it includes other components, such as a textbook, a test bank, a student study guide, an administrator's manual, and other materials as needed.

PTV-3 will distribute telecourses but only those that include television programs that have open-circuit broadcast quality technical production standards.

Wrap-around — Still another kind of college credit course is called a wrap-around. This kind of television course begins with a television series that would have been produced and broadcast regardless of whether it was to become a part of a college credit course. Ancillary materials, prepared during the production of the series, integrate the television programs into a learning system. The wrap-around is currently the most commonly known and used college credit course on public television, and PTV-3 will use wrap-arounds in its distribution schedule.

Most telecourses are created by college and university production centers, in cooperation with their local public television station. The academic content of telecourses is developed by college faculty, assisted by instructional design specialists. Academic standards and educational objectives are the equivalent of on-campus courses.

All of the courses in the Fall 1981 schedule are designed to be three credit-hours offerings for colleges using a semester system. However, the college or university offering the credit will be the ultimate judge of the course's credit value.

Schedule of Courses

The Adult Learning Schedule for Fall 1981 includes seven telecourses and two wrap-arounds. The subjects covered are government, American history, health, science, humanities, business, drama, and psychology. In addition, one telecourse is an inservice education course for school instructional personnel. Each course is accompanied by a student/viewer guide, a textbook, a faculty manual, and an administrator's guide to telecourses.

The following is a list of the telecourses scheduled for Fall 1981, with a brief description of each.

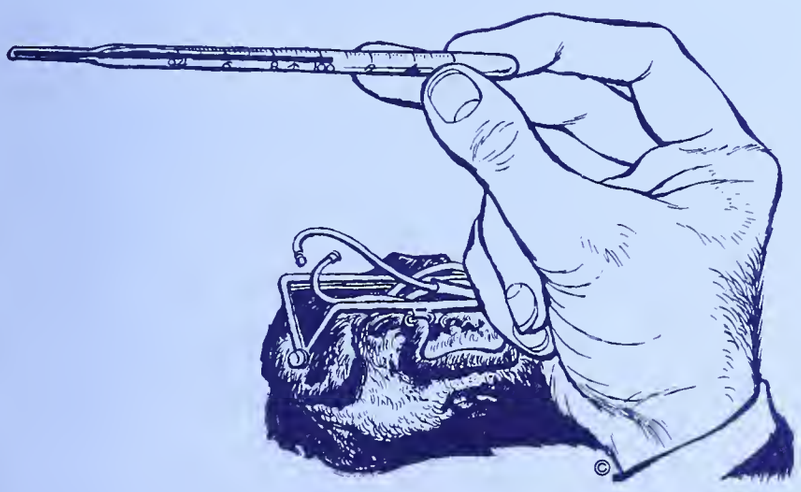
AMERICAN GOVERNMENT SURVEY is a thirty-segment overview of the governmental system of the United States. This telecourse presents the theories and principles of constitutional government with illustrations and case studies, and a survey of state governments using California, Illinois, and Texas as representative models. Interviews with government officials, dramatizations of important historical events, and on-location visits highlight the course. Representative Barbara Jordan, William F. Buckley, Jesse Jackson, Senator William Proxmire, Illinois Governor James Thompson, Jody Powell, Jack Valenti, Bill Moyers, and Ralph Nader are among the public affairs figures who discuss their perceptions about the way government operates and should operate.





THE AMERICAN STORY: THE BEGINNING THROUGH 1876 is a thirty-part telecourse in American history that chronicles the story of America from its prehistoric beginnings to the Centennial celebration in 1876. Taking a balanced view of each important national event and crisis, the telecourse portrays the political leaders, reformers, artisans, explorers, farmers, soldiers, immigrants, industrialists, artists, and others who contributed to the panorama of American life. The story of America is told with visits to scenes of national significance such as Jamestown, Plymouth Plantation, Boston, Independence Hall, Valley Forge, West Point, Walden Pond, Gettysburg, and Appomattox. The expertise of numerous historical authorities adds additional depth to the narration of America's history.





CONTEMPORARY HEALTH ISSUES examines the critical health concerns facing today's society, such as drug use and abuse, the future of genetic counseling, the rising costs of health care, and the conflict between the benefits and hazards of technology. The thirty-segment telecourse presents factual documentation of the issues and explores emerging theories and research findings. Points of controversy are debated by leading scholars.

COSMOS is a public television series adapted for college credit through the use of wrap-around segments. The 13 one-hour programs are an interdisciplinary study of science placed in a humanist perspective. The series examines the evolution of the universe, Earth, and humanity, as well as the evolution of perceptions about them. The relationships between planet Earth, its inhabitants, and the vast universe that surrounds them are explored through topics as diverse as galactic evolution, whale communication, Greek mythology, 17th century Dutch exploration, life on other planets, and black holes in space.



Dr. Carl Sagan, seen with a replica of the Rosetta Stone before the Great Sphinx in Egypt, discusses Jean Francois Champollion's struggle to decipher the Rosetta Stone's ancient hieroglyphics in **Cosmos**, the 13-part public television series being used as a college credit course in the PBS Adult Learning Programming Schedule.

HUMANITIES THROUGH THE ARTS surveys film, drama, music, literature, painting, sculpture, and architecture in 30 half-hour segments. Each art form is examined from four perspectives: historical context, elements of the art, form/meaning, and criticism/evaluation. The on-camera host for the 30, half-hour segments is Maya Angelou, critically acclaimed as an author, actress, producer, director, and entertainer.



THE SHAKESPEARE PLAYS

THE SHAKESPEARE PLAYS are another public television series adapted for college-credit use through the addition of wrap-around segments. Six plays will be scheduled in the fall.



IT'S EVERYBODY'S BUSINESS surveys the complex range of operations that constitute the contemporary United States business scene. Interviews with administrators of federal agencies, editors of national publications, executives of multi-million dollar corporations, union leaders, and advertising specialists present an inside view of the American business world. Also included are visits to various business operations, such as Wall Street, truck yards, assembly lines, computer centers, warehouses, showrooms, government agencies, and union halls. The latest business theories and brief historical backgrounds complete this introduction to business, presented in thirty, half-hour segments.

INTERACTION is a thirty-part telecourse designed as an inservice training tool for all school instructional personnel to increase their understanding of and respect for human and cultural similarities and differences in a pluralistic society. The telecourse applies these learnings to actual working relationships with pupils, other staff members, and the community. It will enhance educators' understanding of the components of effective interpersonal and intergroup relationships.

UNDERSTANDING HUMAN BEHAVIOR is an introduction to psychology that encourages an understanding and appreciation of the scientific approach to the study of human behavior. This 30-segment telecourse surveys the physiological, intra-psychic, and social-behavioral perspectives on human thought and behavior; sensation and perception; motivation; learning and memory; maturation and development; personality theory and psychotherapy; and social psychology.



PBS Summer Season

Public television promises a refreshing variety of programming this summer with five series of new shows and the return of several old favorites. The new fare will range from the musical entertainment of **Evening at Pops** to the absorbing journalism of classic CBS documentaries. Highlights from recent seasons will receive encore presentations on current series such as **Great Performances, Nova,** and **Mystery**! Still more of public television's greatest hits will return as well-remembered series from seasons past, including **The Flambards, The Duchess Of Duke Street,** and **Free To Choose**.

When Maestro John Williams lifts his baton on this year's edition of **Evening At Pops**, he'll be cueing in another season of one of America's most popular musical traditions. Outstanding guest artists join the world-famous Boston Pops Orchestra in the series of 12 one-hour programs filled with fine performances and delightful musical surprises.

The rich musical traditions of the southern United States are detailed and performed in **Southbound**, eleven half-hour programs, filmed entirely on location. From songs "hollored in the fields" to the 1950s when black and white music merged, **Southbound** brings an accurate, loving, and entertaining portrait of the artists and the communities around them.

The Spoleto Festival in Charleston, S.C., is a gathering of fine artists from many media who create and perform for all audiences and ages. Public television presents ten half-hour glimpses of the 1981 event with behind-the-scenes visits and close-ups of the broad range of art — opera, jazz, sculpture, films, ballet, country music, and more that makes the festival a unique American event.



An intimate portrait of a Mississippi gospel singer, family leader, and faith healer is captured in "Fannie Bell Chapman: Gospel Singer," one of the programs that can be seen this summer as a part of the **Southbound** series.

Producers from the United States and abroad bring their distinctive perspectives to a variety of timely topics in **Exchange,** a series of five one-hour documentaries. Programs include: a close-up on Texas in "The Third Coast" (U.S.); a report on the status of the world's children in "Promises to Keep" (Canada); a look at the conflict between tradition and changing social mores at West Point in "No Excuse, Sir" (U.S.); a warning about the ecological damage that can result from over-exploitation of the world's tropical resources in "Threat to the Rain Forest" (Sweden); and a comparison of living conditions of factory workers in several Western European countries in "Unity • in Inequality" (West Germany).

CBS News made journalism history with its famed "CBS Reports" during the 1960s and 70s. Public television will bring five of these classics to today's audiences. Reports scheduled for this encore presentation include Edward R. Murrow's acclaimed report on migrant workers, "Harvest of Shame"; Lord Snowdon's provocative essay on the elderly, "Don't Count the Candles"; Jay McMullen's "The Tenement," filmed in Chicago's South side; David Leo's report on the "average soldier" in Vietnam, "The World of Charlie Company"; and "The Silent Spring of Rachel Carson," McMullen's interpretation of Carson's controversial book.

Popular programs from recent seasons provoke fond memories and viewing pleasure during the 1981 summer season. **Masterpiece Theatre Favorites: A Tenth Anniversary Series** brings back six episodes of "The Golden Bowl," "Cousin Bette," five of the most popular episodes from "Upstairs, Downstairs," and six episodes from "Sunset Song." **Mystery!** also returns with "She Fell Among Thieves," and the popular "Rumpole of the Bailey," followed by "Rebecca," "The Racing Game," and "Sergeant Cribb."

Mt. St. Helens, the Dead Sea, and the mysterious disappearance of the great reptiles are the topics of the **Nova** highlights this summer. **Great Performances** will also return with encore presentations of highly applauded recent programs.

Six favorite series from seasons past will take their places in the summer schedule: **The Flambards**, a 12-part visit with the equestrian crowd; **The Duchess of Duke Street**, the saga of Louisa Trotter and her unorthodox hotel in 31 episodes; **The Prime of Miss Jean Brodie**, a six-part dramatization of Muriel Spark's novel; **The Voyage of Charles Darwin**, seven one-hour episodes following the naturalist's growth and discoveries; **Vikings**!, ten explorations with the legendary Norsemen; and **Free To Choose**, Nobel Laureate Milton Freiedman's highly praised, ten-part exposition of the free enterprise system.



CBS News correspondent Eric Sevareid interviews scientist-author Rachel Carson in "The Silent Spring of Rachel Carson," one of five hour-long CBS documentary specials airing this summer.

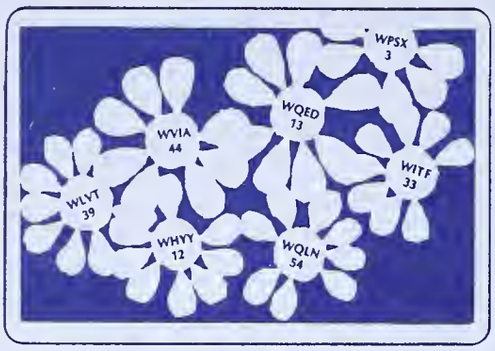
More outstanding programs that will entertain summer viewers include **The Scarlet Letter, The Human Face of China**, the contemporary musical stylings of **Soundstage**, and the country music of **Austin City Limits**.

Several public television series will continue into the summer with new programs, including Hodding Carter III's look at the nation's press, **Inside Story; The Lawmakers**, with weekly updates on the workings of Capitol Hill; **This Old House**, and the renovation of an historic mansion into condominiums; **Sneak Previews**, the "consumers' guide to new movies"; **Bill Moyers Journal** and **Vic Braden's Tennis for the Future**. Other continuing series include **The MacNeil/Lehrer Report, Firing Line, The Dick Cavett Show, Washington Week in Review, Wall Street Week, Over Easy,** and **The Captioned ABC News**.

Saturday mornings and afternoons on public television will offer a bonanza for do-it-yourselfers, amateur chefs, and weekend gardeners, as how-to shows like **The Victory Garden, This Old House,** and **Julia Child and Company** return with their invaluable lessons. Highlights of children's programming include the return of the beloved **Paddington Bear,** as well as favorites such as **Sesame Street, The Electric Company, Villa Alegre,** and **Mr. Rogers' Neighborhood**. Mr. Rogers will also return with his much-praised series, **Mr. Rogers Talks To Parents**.

Check local listings for broadcast dates and times.

Station To Station



WLVT/Allentown will participate in a model four-week summer math and reading program to maintain basic student skills through the use of public television, newspapers, and libraries. The program has been dubbed "Stay Smart" and is a project of Carbon-Lehigh Intermediate Unit 21 through an ESEA Title IV-C grant. Throughout August, WLVT will telecast daytime programming for schools in Lehigh, Carbon, and Northampton Counties. WLVT's director of school services, Frank Dobias, will coordinate this unique activity.

WQLN/Erie recently joined with Allegheny College in Meadville, Pa., to produce **Islam: Three Perspectives**, an hour-long program that examined Islam's 1400-year history and the role it will play in the future. Former Pennsylvania Governor Raymond P. Shafer moderated the program. Panelists included Mrs. Nouha Alhegelan, wife of the Saudi Arabian ambassador to the U.S.; The Honorable William R. Crawford, former U.S. ambassador to Yemen and Cypress; and Dr. Rouhallah K. Ramazani, chairman of the Department of Government and Foreign Affairs at the University of Virginia. Their topics included Islam in everyday life, Islam and U.S., and the close ties between religion and politics in Islam. Questions were taken from the audience on subjects ranging from the role of women in Islam to the Black Muslim movement. The program will air on WQEX/Pittsburgh in June and WLVT/Allentown in July.

WITF/Hershey TV and FM, in cooperation with the Pennsylvania Department of Education, is sponsoring a special weekday series of vacation television learning courses for students in kindergarten through high school. The courses will be offered in two semesters, July 6-31 and August 3-28, as part of WITF's "Summer Adventure" program schedule. The courses offer students the opportunity to reinforce their school learning experience through the resource of television with instruction in reading, art, literature, mathematics, and astronomy.

A half-hour documentary on Philadelphia politics, produced by **WHYY/Philadelphia**, has been chosen to lead off the upcoming season of U.S. Chronicles II, the national public affairs series hosted by Jim Lehrer. **ABSCAM and the Philadelphia Story** looks at how traditional "machine politics" in Philadelphia has been challenged by a new style of post-Watergate politician and features unusually candid interviews with key ABSCAM figures, including Michael "Ozzie" Myers and Buddy Cianfrani. The series is scheduled to premiere nationwide the week of July 5.

Douglas Fairbanks, Jr. recently brought his impeccable taste and charm to the studios of **WQED/Pittsburgh** to tape segments of **Kennedy Center Tonight's** production of "Sarah in America." The June 3rd special stars Lilli Palmer as "The Divine" Sarah Bernhardt. Fairbanks, as a child of 11, saw Sarah in her final stage performance; he recalls the electricity of that evening in the introduction to the play.

WVIA/Scranton and the University of Scranton have developed a film study course to be offered this summer on television. Entitled "The Magicians's Mirror," the course will be built around a series of celebrated American movies aired in prime time by WVIA-TV on a weekly schedule from June 16 through August 15. Each showing will be introduced briefly by Dr. John McInerney and a guest commentator selected from the university faculty. Dr. McInerney is the university professor in charge of the project.

WPSX/University Park received an award from Governor Dick Thornburgh in Camp Hill on May 5, recognizing the station's three-week drinking and driving public service campaign, conducted over the Christmas and New Year's holidays. WPSX received the award in the media category of the Governor's Traffic Safety Council Awards. The safety campaign included more than 300 public service messages over the three-week period. This is the second year Channel 3 has conducted this campaign, which was developed in conjunction with the Driving Under the Influence Project in the College of Health, Physical Education, and Recreation at The Pennsylvania State University. The campaign also included the broadcast of **Until I Get Caught**, a documentary narrated by Dick Cavett.

pptn

The Pennsylvania Public Television Network:
WLVT/Allentown,
WQLN/Erie,
WITF/Hershey,
WHYY/Philadelphia,
WVIA/Scranton,
WQED/Pittsburgh,
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a memo from the Pennsylvania Public Television Network

Upstairs, Downstairs Reunion

Millions of "Upstairs, Downstairs" fans will be in front of their television sets for a reunion at 165 Eaton Place on Sunday, July 19, when segments of the Emmy Award-winning Edwardian saga will reprise on Mobil **Masterpiece Theatre's Festival of Favorites**. The five-week reprise will begin with "A Pair of Exiles," followed by "Guest of Honor," "The Bolter," "The Glorious Dead," and "All the King's Horses." Check local listings for broadcast schedules.

The four-year London Weekend Television series had barely come to a close on May 1, 1977, when viewers and critics began to mourn absent friends — Lord and Lady Bellamy; their spoiled son James; Rose, who took her position as head parlor maid very seriously; Mrs. Bridges, whose kingdom was her kitchen; and Hudson, without whom nothing would have worked properly, upstairs or down.

"It seems to be all over, and I'm taking it hard," confessed Cecil Smith in the "Los Angeles Times," the week before the telecast of the last chapter of "what may well be the



most perfect television series ever made." In the "Washington Star," Tim Dowling ventured that "there are millions of us so devoted to the thing that we would willingly indenture ourselves to the Bellamys to prevent 165 Eaton Place from going under."

Daytime Emmys

Public television programs and the people who worked on them were honored with four 1980-81 Daytime Emmy Awards, presented by the National Academy of Television Arts and Sciences.

For the second consecutive year, **Once Upon A Classic** received the Emmy for presenting the "Outstanding Children's Entertainment Series." The award this year went to **Once Upon A Classic's** dramatization of "A Tale of Two Cities." Veteran television personality Hugh Downs received an Emmy as "Outstanding Host in a Talk/Service Series" for his work on **Over Easy**, which deals with issues concerning adult Americans.

Perennial favorite **Sesame Street** earned its fourteenth and fifteenth Emmy awards this year, winning for "Outstanding Individual Achievement in Children's Programming" for audio achievements in a segment called "Tuning the Engine," and in a "Special Classification of outstanding Individual Achievement" for puppet construction.

Adult Learning Service Ready For Fall Premiere

Over 100 public television stations have signed up to broadcast college credit telecourses this fall as part of the new Adult Learning Service being coordinated nationally by PBS.

The stations will work with an estimated 500 colleges and universities that have agreed to offer a selection of PBS-distributed television courses to adult learners in their local markets. According to Dee Brock, director of Adult Learning at PBS, stations will broadcast an average of two or three different courses in each community.

The first nationally coordinated project of its kind, the Adult Learning Service was developed by PBS' PTV-3 Program Service and public television stations to make higher education opportunities available to adult learners who are unable to attend classes in traditional on-campus settings.

Telecourses for this fall include "Understanding Human Behavior," "The American Story," "Interaction," "American Government," "It's Everybody's Business," "Contemporary Health Issues," and "Humanities Through the Arts." The wrap-around series are **Cosmos** and **The Shakespeare Plays**, both major public television series. PBS member stations, in cooperation with their local higher education institutions, select the courses to be televised in their communities and determine the broadcast schedules. Students enroll through the participating colleges to receive credit.

The high number of stations and educational institutions participating in fall, 1981, will assure virtually nationwide coverage for the new program service. According to PBS President Larry Grossman, "The response by both public television stations and educators has been remarkable -both in their enthusiasm for the Adult Learning Service and in the sheer numbers participating in this first effort. Public television is proving that its partnership with higher education will be a continuing source of enrichment for anyone with the need and the desire to learn. It clearly indicates a major direction for the future of public television."

PENNSYLVANIA STATE LIBRARY

PPTN Stations Produce Programs For U.S. Chronicle

U.S. Chronicle, the award-winning documentary series with Jim Lehrer, returns to public television with 20 new reports that offer viewers a closeup, behind-the-headlines look at national issues and trends.

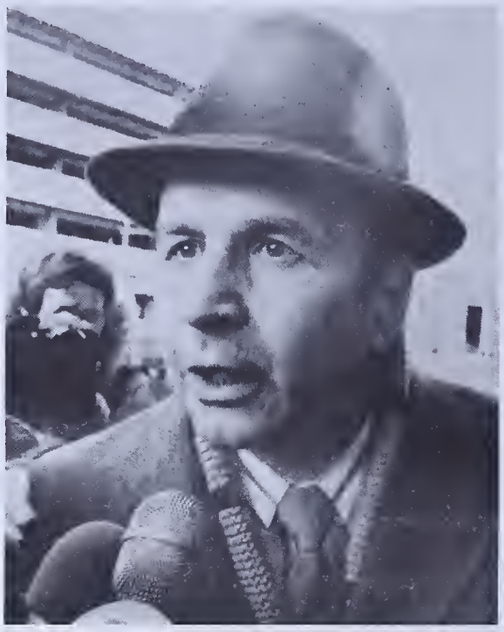
The second series of reports will premiere in July on most PPTN member stations. Check local listings.

Award-winning broadcast journalist and correspondent Jim Lehrer will remain the unifying link in **U.S. Chronicle**, introducing and summarizing each half-hour report.

The first program in the series, "Abscam and The Philadelphia Story," was produced by WHYY/Philadelphia. A report on Philadelphia's political machine, and its role in the Abscam scandal, is given in the half-hour program.

The documentary focuses on the debate over which political style serves people better — the historic party machine or the new-guard reform movement. Among those who give their viewpoints are former Congressmen Ozzie Myers and Raymond Lederer, both convicted in Abscam trials; former State Senator Buddy Cianfrani, who served almost two years in prison for political corruption; U.S. Attorney Peter F. Vaira; Democratic Party Chairman Dave Glancy and Philadelphia's Mayor Bill Green, both reformist politicians. Abscam tapes of Myers and Lederer are also included.

According to reporter Tia O'Brien, many politicians claim that their "crimes" have long been accepted political traditions. They also maintain that the "machine" makes government do more for the people.



Former state senator Buddy Cianfrani gives his views on Philadelphia's machine-style politics in "Abscam and the Philadelphia Story," airing in July on the **U.S. Chronicle** series.

Myers, perhaps Abscam's most famous character and the first congressman expelled since the Civil War, maintained he'd just been play-acting on the tapes. Yet, in the documentary, he says, "I took money, because I like money, because I got greedy and also because I'm poor. I feel I didn't do anything wrong and if someone were to give me $25,000 this afternoon, I'd take it."

In the wake of all the corruption probes, Philadelphians went to the polls and started electing a new type of politician — reform candidates who promised clean, honest, efficient government. These new officials, like Mayor Green, no longer depend on the machine to get them elected. They create their own volunteer organizations, according to Green, which in turn create their own fundraising mechanisms. This, says the Mayor, is "the most important way to be independent of a political organization."

The documentary points out, however, that Philadelphia's political machine still thrives. Cianfrani believes the system will be around long after he's gone.

"It's hard," concludes Jim Lehrer, "to escape the feeling that the reformers are swimming very much upstream...that we could come back to do another Philadelphia story a few years from now and find politicians still going to jail...and arguing among themselves over whether they should be."

Two other programs in the **U.S. Chronicle** series have been produced by PPTN member stations and will air later in the season. "A Coal Operator's Turn," produced by WPSX/University Park, is a profile of a coal operator coping with and occasionally fighting environmental regulations that he believes prevent him from doing business effectively. "Rural Crime: Shadow on the Land," produced by WVIA/Scranton, captures the growth of citizen's watch groups in isolated areas as a reaction to the outbreak of violent crime.

U.S. Chronicle is the first public affairs series produced by a consortium of public television stations, and received the Gold Medal Award for the best documentary series at the 23rd annual International Film & TV Festival of New York last November.

Mister Rogers Explores Children's Play

"One of the most misleading phrases in our language is 'child's play'," maintains Fred Rogers, Emmy Award-winning creator and host of **Mister Rogers' Neighborhood**. "We use it to suggest something easy to do, something trivial. But it's not — not by any means. When children play, they're working. For them play is both a serious and a necessary business."

In an effort to give play the important attention it deserves, Rogers will devote a total of three-and-one-half hours of air time this summer to exploring the subject. Scheduled to air Sunday, July 19 on most PPTN member stations is an hour-long special for parents in which Rogers and a guest expert (to be announced) will clarify how and why children use play and how and why parents need to encourage it. The program will be taped with a live studio audience of parents who will be on hand to participate with their questions and concerns. The week of July 20th, immediately following the special, five new half-hour programs, also focusing on play, will air as a part of **Mister Rogers' Neighborhood**. Check local listings for broadcast of the special and follow-up programs.

In talking about play, Rogers notes that children use their playtime for many important purposes. By "pretending," for instance, children have the chance to try on different identities and try out different roles. Another particularly important use of play is for rehearsing events that may be difficult or anxiety-producing. Playing about going to a hospital for an operation, for instance, can often help a child learn what to expect and cope better with actual hospitalization when it occurs. Yet another aspect of play is its usefulness to a child as a way of expressing feelings that may be difficult to express directly.

Rogers also sees the importance of play continuing throughout our lives. "If the capacity to play is encouraged when we are young," he says, "it can remain a valuable aid to creativity and mental health all our lives."

The combination of a special for parents and a new "Neighborhood" week is the fifth in a series that has previously included going to school, superheroes, divorce, and competition.

This Summer!

Learn how to... ✓Cultivate A Garden ✓Play Tennis

✓Maintain Good Health ✓Cook Gourmet

✓Renovate A House

PPTN member stations will be airing a number of "how-to" programs during their summer schedules. This insert, prepared by PPTN's Public Information Office, provides information on what five of these programs will be offering for the summer viewer. The programs profiled are: **Here's To Your Health, This Old House, Julia Child & Company, Vic Braden's Tennis For The Future,** and **The Victory Garden**. Check local listings for broadcast schedules.

An Apple A Day...

Would you like to be able to read your own blood pressure? Determine what fever, respiratory distress, and other common symptoms indicate? Trace any genetic flaws in your family tree? Break the cycle of a "killer lifestyle"? Or effectively utilize the complex health care delivery system?

Contrary to most popular opinion, you don't need an M.D. degree to tackle these and other common medical situations. All you need is the determination to take responsibility for your own health and a desire to acquire the skills that will enable you to work as an "activated patient" in partnership with your own physician.

This is the message of **Here's To Your Health**, a national public television series geared solely to providing medical self-care tools and information to the consumer.

Co-hosts for the series are Dr. Al Roberts, associate dean of The University of Texas Southwestern Medical School at Dallas and a practicing nephrologist (kidney specialist), and Dr. Anne Race, director of mental health services at both Southwestern Medical School and Southern Methodist University and a practicing psychiatrist. During the course of the series, Dr. Roberts and Dr. Race will present self-care advice soundly supported by the expertise of some of the nation's top medical authorities who will appear on the program.

"My hope for the program is that people who view it regularly will come away with a better understanding of the health care system, its strengths, and its limitations," Dr. Roberts says. "I hope they will gain a lot more knowledge and self-confidence about what they can do to maintain and improve their own health and to make practical decisions and choices in a bewildering array of health care services."



Dr. Al Roberts, co-host of public television's consumer self-care series **Here's to Your Health,** discusses some X-rays with medical students at Dallas' Parkland Hospital.

Each 30-minute program in the series provides a broad perspective on a crucial health topic — nutrition, exercise, stress, drugs, depression, diagnosis of common symptoms, and many others. And through the use of various quizzes and tests, viewers actually become participants in the programs. More than half of each program is devoted to film segments, animated cartoons, and other visual aids to illustrate the principles of health and medicine more clearly. **Here's To Your Health's** cameras visit leading research centers, hospitals, classrooms, and special treatment clinics throughout the country. The series also features guest hosts who will each introduce and narrate several programs.

The purpose of **Here's To Your Health**, as explained by Drs. Roberts and Race, is fourfold: (1) to provide reliable information on diagnosis and treatment that can be done at home, as well as to explain when and why to seek the aid of a physician; (2) to promote individual responsibility for good health; (3) to aid the consumer in preventing disease; and (4) to provide a continuing consumer guide to available information and services in order to produce a better-informed public. The series also stresses the need for patient and physician to become partners within the health care system.

"The 1970s saw an unprecedented public demand for health care information," says **Here's To Your Health's** executive producer David Dowe. "Americans are determined to live longer, healthier, and more satisfying lives. A major thrust of **Here's To Your Health** in 1981 is to show people how they can prevent serious health problems. We are trying to show not only what causes disease, but what promotes good health. The accent of the series is positive. That's what **Here's To Your Health** is all about."

Guess Who's Coming To Dinner?

One of America's most beloved cooks will be on hand this summer preparing culinary delights from a number of cooking traditions. **Julia Child & Company** will focus on the planning and preparation of complete meals for a variety of special occasions — the kind that most of us run into most of the time. And, rather than concentrate on one dish per show, Julia will discuss menus appropriate for all kinds of guests, whether they are V.I.P.'s, the boss, or the neighborhood softball team. "After all," she declares, "you don't cook in a vacuum. A dish belongs in a meal, and the cook has to plan the whole meal so that what goes with what makes gastronomic sense."

For each show, Julia has chosen an occasion and created a sumptuous meal from start to finish perfectly suited to that particular occasion. In "Holiday Lunch," Julia creates a chicken pate in the shape of a melon and an apple turnover — both dishes made ahead of time with a food processor and served whenever there is a break in the festivities.

What do you serve when 19 people are coming to dinner? In this program Julia shows you how to open fresh oysters with a bottle opener and how to make a delectable Turkey Orloff with rice and mushrooms. She tops off the meal with a simple yet elegant dessert of vanilla ice cream with rum and a sprinkle of instant coffee.

Another program in the series includes Julia's "Chafing Dish Dinner," a deceptively easy dinner served with great flair simply by cooking the main dish right at the table. Since weather is unpredictable at any time of the year, the "Indoor/Outdoor Barbeque" demonstrates how to grill a beautiful butterflied leg of lamb over charcoal, and, should inclement weather force you inside, how to prepare it under a broiler.



America's most beloved chef, Julia Child, teaches you how to prepare delicious meals for a variety of occasions.

Julia Child & Company

As in her earlier shows, Julia's key to success is preparation and flexibility. Almost all of the preliminary steps — and many of the final ones — can be done ahead of time leaving you free to entertain your guests. And, if you should run out of an ingredient or find yourself with extra company at the last minute, all of the recipes can be adjusted accordingly.

Julia has also written a cookbook that can serve as a companion piece to the television series. Entitled "Julia Child & Company," the book is published by Alfred A. Knopf, New York. Available in hardcover and paperback editions, the book details not only the recipes for dishes shown on the series, but includes recipes for every dish displayed or even mentioned on the show.

In the fifteen years since Julia Child debuted on public television, she has not only won the hearts of millions of viewers, but a Peabody Award (1965), an Emmy Award (1966), and was nominated for a second Emmy in 1972.

In December of 1976, she was nominated "Chevalier de L'Ordre du Merite" by the French government.

Program Titles and Menu

Dinner for the Boss
Timbale of Fresh Corn
Standing Rib Roast of Beef
Chocolate Truffles

Holiday Lunch
Chicken Melon
Apple Turnover

Kitchen Cocktail Party
Puff Pastry
Ham Pithiviers
Gravlaks, dilled fresh salmon and bass
Puffed Cheese appetizers

Sunday Night Supper
Corned Beef and Pork Boiled Dinner
Homemade Noodles
Sherbet with Strawberries en Chemise

Lo-Cal Banquet
Chicken Bouillabaisse with Rouille
Caramel Steam-Baked Apples

Indoor/Outdoor Barbeque
Roast or Barbequed Butterflied Leg of Lamb
Homemade Pita Bread and Pita Pizzas

New England Potluck Supper
Fresh Fish Chowder
Indian Pudding

VIP Lunch
Choulibiac
Pear Sherbet

Buffet for 19
Fresh Oysters
Turkey Orloff
Ice Cream Goblet

Breakfast Party
English Muffins
Poached Eggs
Eggs Benedict
Corned Beef Hash

Birthday Dinner
Roast Duck
Los Gatos Gateau

Informal Dinner
Casserole Roast of Veal
Wok Saute of Grated Zucchini and Fresh Spinach
Floating Island

Chafing Dish Dinner
Steak Diane
Fresh Green Peas
Le Gateau Victoire au Chocolat, Mousseline

A House Divided...

The Bigelow House was dying. Slowly. Dying of neglect and vandalism. Dying of its own uniqueness and size in a modern world of economical, space-saving sameness. Worst of all, its death was going unnoticed by nearly everyone. The year was 1975.

In its prime, the house, designed by Henry Hobson Richardson in 1886, was a showpiece — a wonderful, rambling, shingle-covered, hilltop summer home for its owner, Dr. Henry Jacob Bigelow and his family.

Time, in its course, brought new families, new owners. Then the world began to change. Owners could no longer afford the luxury of such a marvelous time piece. In 1919 the house was purchased by the Peabody Home for Crippled Children. Fifty years passed. The Peabody Home closed. The City of Newton, Mass., then leased the house and tried to keep it alive as a storage facility, then a nurses' residence. Finally, in 1973 it was all over. Dr. Bigelow's hilltop home was empty — boarded up, abandoned, and slated for the oblivion of the wrecking ball.

Enter John Howard, Chief Scientist of the Air Force Geophysics Laboratory, and, as it happened, owner of a Victorian shingle-style house that he had restored. Believing that one of H. H. Richardson's last works deserved better than salvage yards and scrap heaps, Dr. Howard set out to save it.

First he paid a visit to the house. But he wasn't ready for the sight that greeted him. Vandals had broken every window in the house. Toilets had been ripped out; fixtures stolen, bannisters chainsawed; beer cans and broken glass everywhere.

Howard knew that if the house was to survive, he would have to act fast. And he did. A colleague began working to have the house accepted by the National Register of Historic Places, knowing that once it was accepted, the house could not be torn down by the city without public approval.

At the same time, Dr. Howard was busy on two fronts. First he set up the Newton Historic Preservation Association to keep a protective eye on the house. Then he dug into the Herculean task of cleaning up the battered property — sweeping, shoveling the litter from the rooms; hauling garbage and more garbage to the dump; mowing the lawn on weekends; clearing brush; repairing windows; and chasing off the nighttime visitors who had claimed the property as their lovers lane.

The house was safe. Useless, gutted, deteriorated, but safe. Still, the City of Newton was faced with the problem of what to do with it. Then Dr. Howard's newly forced Newton Historic Preservation Association offered to buy the house and restore it to usefulness.

A deal was struck. Howard and other members of the Association made suggestions as to the best use of the house. But of all the proposals, the most appealing to the City and to the Historic Preservation Association was a plan to convert the house into five luxury condominiums. In this way everyone benefitted. The Historic Preservation Association could renovate the landmark and preserve its architectural integrity, while the City of Newton could return the property to its tax rolls.

No one even considered the possibility of making the Bigelow House a television star.

Call it coincidence or fate, but while Dr. Howard and his friends were trying to find a useful role for their orphaned Victorian house, Russell Morash, producer of the WGBH/Boston home-renovation series, **This Old House**, was looking for a house to star in the series. When Morash saw the house, he knew he'd found his star. Nearly one hundred years after its architectural birth, the Bigelow House was about to be born again.

It's just got to make John Howard feel like smiling, knowing that this great forgotten house will be brought back to life, while millions of American viewers share in the process.

The house will be converted into condominiums, with four units in the main house and one unit in what is now the barn. Renovations on the house will incorporate modern kitchens, plumbing and energy-saving devices, including solar collectors for hot water. At the same time, as many architectural features as possible will be retained, restored, or replaced with similar materials salvaged from other structures. The exterior of the house will also remain much as it was when it was originally designed, and will be enhanced by the appropriate landscaping.

Information on the legal, technical aspects of condominiums and cooperative apartments, including zoning changes and building permits will also be included in the series. Many of the concepts involved in renovating the Bigelow House can also be applied to smaller and single family homes.

Condominium Descriptions

Barn
Sunken living room with stone fireplace, wet bar
Spiral staircase
Cathedral ceilings and skylights
2 bedrooms, French doors
Atrium
2½ baths
Den

Icehouse
2 bedrooms/2 baths
View to south and skylights
Sunken living room
Stableyard entry

Studio
1 bedroom
Living room with wood-burning stove
Stableyard entry
1 bathroom

Woodshed
Cathedral ceiling, masonry chimnied, air circulating fireplace
View to south
Fireplaced country kitchen
Office with separate entry
2 baths/1 with shower only
½ bath (powder room)
2 bedrooms

Main House
4 bedrooms (master suite and guest suite)
Fireplaced living room with views to south, wet bar
Widow's walk, roof deck
Powder room on first floor, 2 baths on 2nd floor, 3rd bath on 3rd floor
Sun baths and plant room to south
6 fireplaces



This Old House host Bob Vila uses a scale model of the Bigelow House to explain how he plans to tackle the challenge of renovating the historic structure, designed by noted Victorian architect H. H. Richardson.

Tennis Anyone?

Whether you're a certified tennis fanatic, a weekend lobber or a sidecourt strategist, there's a television program that's designed to improve your game and firm up your funny bone. **Vic Braden's Tennis For The Future** offers an unbeatable combination: the practical tennis advice and backhanded humor of host Vic Braden, popular coach, commentator, psychologist, and author.

The series is based on Braden's best-selling book, "Vic Braden's Tennis for the Future." Like the book, the television series takes viewers step-by-step through the game of tennis. Each week, Coach Braden concentrates on a specific aspect of the game, such as strokes, strategy, psychology, or conditioning.

He starts each half-hour program with a warm-up lecture to the mixed-bag class of rank beginners, intermediates, and better-than-average players, who have come to Braden's southern California tennis college seeking the wisdom of the master. But this is no ordinary lecture. It's more like the rat-a-tat monologue of a nightclub comic. And the students love it.

Listen to Vic Braden on tennis strategy: "Most beginners love the idea of strategy because they want to know how to win without a forehand, backhand, serve, or volley."



Coach Vic Braden presides over the lessons and laughs on **Vic Braden's Tennis for the Future**.

Here's another typical Braden insight: "Tennis is a very humiliating game. You're out there in short pants and when you lose, you have very few clothes on."

Braden, who has coached some of the world's top players, is respected by pros and amateurs alike for his ability to teach, inspire, and entertain. Humor, in fact, is what truly sets Vic Braden apart from other tennis coaches. "Sports Illustrated" described him as "a combination of Norman Vincent Peale and Rodney Dangerfield."

Braden defies all the common tennis coach stereotypes. The image of the tall blond instructor with the Robert Redford smile is replaced by a short, stocky bundle of energy; a man "Tennis" magazine described as a "bubbly, bouncy leprechaun with a chipmunk grin."

Vic Braden is very serious about the role of humor in tennis. "People are so scared to death of looking bad, that their whole goal is to prevent that instead of trying to have some fun and hit the ball. My philosophy is laugh and learn, and ultimately you'll laugh and win!"

Once Braden has his students and viewers loosened up and laughing, he takes them to the court to put his classroom theories into practice, demonstrating the do's and don'ts of each stroke. All the while, he keeps hitting the same message over the net: "Tennis is fun. Relax and enjoy it. Learn to hit the same old boring shots. Practice, practice, practice. I guarantee you'll be famous by Friday!"

Braden's newest book, "Teaching Children Tennis the Vic Braden Way," was recently published by Little, Brown and Company, which also published his best seller, "Vic Braden's Tennis for the Future."

How Does Your Garden Grow?

Gardeners all across the country will be turning their soil and tuning in to a brand new season of **The Victory Garden** this summer. The weekly series of half-hour programs takes viewers step-by-step through the growing season, demonstrating surefire growing methods for vegetable and flower gardens.

"It's going to be a heck of a good season," promises **Victory Garden** host Bob Thomson, who will continue to experiment with new gardening techniques and to introduce new hybrid varieties of flowers and vegetables. One such vegetable is the Kuta squash, developed in West Germany by crossing a zucchini with a pumpkin. "It's delicious," says Thomson.

In addition to his regular demonstrations of planting, potting, pruning, pest control, and other practical gardening advice, Thomson will take viewers on visits to some of the world's most outstanding gardens. Included in the travel schedule will be trips to England, Holland, Costa Rica, Callaway Gardens in Georgia, and Disney World.

The third annual **Victory Garden** contest will be announced early in the season to give entrants plenty of time to prepare their gardens. "Last year's contest drew 2,500 entries, and over 15,000 viewers took part in the voting," says Thomson. "This year we expect even more participants."

The popularity of **The Victory Garden** continues to grow year after year and there's no bigger fan than Bob Thomson himself. "We're going to try new, creative things to give our viewers a real sense of adventure. If a new crop or method doesn't work as well as hoped, we'll all find out together."

Experiment, yes. "But," says Thomson, "we're not going to lose sight of our original purpose: to show our viewers how to grow a really great garden in a limited amount of space."



The Victory Garden's host Bob Thomson will give viewers tips on everything from vegetable gardening to raising prize roses, and from indoor gardening to landscaping.

Special Honor for Children's Programs

The Public Broadcasting Service (PBS) and its 288 member stations were presented with an Action for Children's Television (ACT) special award "for providing children with the opportunity to view three magnificent series for young people about black American families." The three series, **Gettin' To Know Me, The Righteous Apples,** and **Up & Coming**, were among the 15 television and radio programs that won 1980 ACT Achievement in Children's Television Awards, presented in May.

In addition to the special award to PBS and its member stations, 1980 ACT Awards went to the following producers of public television programs:

- Children's Television International for **Gettin' To Know Me**, cited for showing "the importance of cultural heritage, family history, and intergenerational love and sharing."
- Children's Television Workshop (CTW) for **3-2-1 Contact**, noted for "encouraging young girls and boys to explore the excitement, variety, and career possibilities in the world of science."
- KQED/San Francisco for **Up & Coming**, commended for "illustrating how black teenagers in a strong and supportive family learn some difficult lessons about the responsibilities of independence."
- Rainbow TV Works for **Righteous Apples**, cited for "portraying black and white teenagers helping each other solve personal problems against a realistic background of urban tension."

Hidden Places of History

Little known sites that still contain the raw elements of American history are rediscovered in a new public television mini-series premiering Thursday, July 2, on most PPTN member stations (Check local listings).

Entitled **Hidden Places: Where History Lives**, the three half-hour programs explore Indian rock art sites, Oregon Trail landmarks, and colorful mining towns — many looking much the same as they did a hundred or more years ago.

Philip Abbott, veteran stage, television, and motion picture actor, is host for **Hidden Places**. The three programs in the series are "Ancient Places," "Two Routes West," and "Boom and Bust — The Mining Towns."

At each of the sites featured in the documentary series, Phil Abbott talks with people who have an interest in the sites and in the public policy issues affecting their restoration or even continued existence. Included are local residents, archaeologists, historians, humanists, folklorists, government officials, treasure hunters, and scientists.

Each program visits three sites and explores their history and folk culture. "Ancient Places" takes viewers deep into the canyonlands wilderness of Utah to Barrier Canyon to explore prehistoric Indian rock art; to Hueco Tanks State Park in Texas, with its giant rock cisterns that for centuries were a favorite Indian camping spot; and to Zuni Pueblo in New Mexico, one of the oldest, continuously occupied villages in America.

"Two Routes West" visits places that were important in the westward migration on the overland route — Hollenberg Station in Kansas, which was a stop on the Oregon Trail; and Independence Rock in Wyoming, where emigrants left their names. The program also visits a site on the treacherous water route, the Missouri River, where the fully loaded "Bertrand" met its fate north of Omaha, Nebraska, in 1865. The steamboat's cargo remained intact until its discovery in 1968 and now the more than 175,000 items that were headed for the frontier stores are being prepared for display.



This house in Silver City, Idaho, is being rebuilt as it existed when the town was a thriving mining community. "Boom and Bust — The Mining Towns," part of the series **Hidden Places: Where History Lives**, explores the towns as survivors of our rich historical past.

"Boom and Bust — The Mining Towns" visits South Pass City, Wyoming; Silver City, Idaho; and Bannack, Montana. All were bustling centers in their day and have survived in some form with the help of residents and other citizens who value them for their rich past.

Mobil Supports Public Subscriber Network

The Mobil Oil Corporation has granted $125,000 to PBS for development of the Public Subscriber Network, the proposed cultural and educational pay television service that would function as a partnership between public television stations and the country's arts and educational institutions. The grant will go towards the first stage of the Public Subscriber Network's development, which involves a comprehensive feasibility study now underway.

An additional $125,000 grant may be available from Mobil, pending the outcome of this first phase in the project's development. The current feasibility study is expected to be completed by the end of the year. The Public Subscriber Network could be operational by 1983.

Should the Public Subscriber Network proceed as planned, Mobil has also expressed interest in providing quality programming under the title **Mobil Showcase Presents** on Saturday nights for the new pay TV service

As presently envisioned, companies that underwrite programs for the Public Subscriber Network would be allowed a limited number of institutional messages in conjunction with the programs they help fund.

In announcing the grant, Herbert Schmertz, vice president for Mobil, said, "Mobil is excited about the propsect of creating a new showcase for exceptional television programs that will benefit both public television and the nation's arts institutions."

Station To Station

WLVT/Allentown's Sixth Great On-Air TV Auction was a great success again! Among the unique items this year were a Caribbean vacation, a Private Pilots course, an outdoor greenhouse, and a 320 Is BMW Sport Sedan. Among the guest auctioneers was Congressman Don Ritter. Channel 39 has also received several letters of commendation by law enforcement officials and judicial authorities statewide for its "Reclaiming the Children" documentary, produced for PPTN's **On Trial** five-part series.

WQLN/Erie has a new Corporate Communications Manager, Barbara Lenahan. She and her staff will be actively promoting the 13-part BBC production, **Life on Earth**, for broadcast over PBS stations in January, 1982. This magnificent series, three years in the making, is being underwritten by Mobil and presented in the U.S. by WQLN. It is the majestic story of evolution, told by David Attenborough, noted explorer, author, and broadcaster, and promises to be the television event of 1982. The communications staff at WQLN also will be advertising the availability of this program for non-broadcast use in schools and libraries, as part of its work for the station's subsidiary, Penn Communications, Inc.

This month, **WITF/Hershey** premieres an all-new membership magazine with both television and radio information incorporated under one cover. Entitled "Apprise," the new magazine includes 40 pages of features, station news, audience comments, and program information. WITF's **Summer Adventure** project, vacation television learning courses for students in grades K-12, is receiving major support from the south central Pennsylvania community. Over 500 children have already registered; more than 1,000 are expected to participate during the summer months.

WVIA/Scranton has a summer intern in their public information office. She is Mari Conway, a senior in the public relations/ promotion program at Bloomsburg State College. Mari is from Dunmore, Pa., and is the first of two interns who will work at WVIA this summer. She arrived as Channel 44 was beginning their 12th Annual Auction, and was immediately pressed into service doing on-air promos and operating the vidifont.

WPSX/University Park will cover events at the Central Pennsylvania Festival of the Arts to be held July 8 - 12 in State College. Features recorded at the event will include background on the fifteen-year history of the annual event and conversations with artists who travel from all parts of the east coast to participate in the festival. Coverage will be presented on **Weather/World**. In addition, Channel 3 will cover the festival's five-hour Fiddlers' Competition which brings together fiddlers from Pennsylvania and other eastern states.

Every Four Years, produced by **WHYY/ Philadelphia**, won a Red Ribbon at the 23rd Annual American Film Festival held June 1 - 6 in New York City. Named to receive the award was Jim Karayn, executive-in-charge of the series and WHYY's president and general manager. The award, one of two given in the category of educational video for high school age and adult viewers, was given to Part II of the three-part study of the presidency. The American Film Festival, sponsored by the Education Film Library Association, is the oldest and largest non-theatrical film festival in the United States. Its purpose is to recognize the achievements of non-theatrical film and filmmakers, and to stimulate the use of these media in schools, libraries, and other civic institutions and agencies.

The as yet un-named **WQED/Pittsburgh** softball team has been training for their series of ten games against area businesses, communications companies, radio stations, and, in general, anyone who can get a team together. Coach Wayne Gaines says that the June 20th game against Army (recruiters, not West Point) demonstrated WQED's athletic ability and high-powered team spirit !

Coverage Of National Urban League Conference

PBS will offer its member stations coverage of the National Urban League's Annual Conference, Sunday through Wednesday, July 19-22. Check local listings for broadcast schedule on PPTN member stations.

The theme of this year's conference is "New Strategies for the Changing Times" and participants will examine the conservative mood of the country, the Reagan Administration's policies on social and international issues and their impact on black Americans.

Highlights of the National Urban League Conference will begin with a special one-hour presentation on Sunday, July 19, which will include a keynote address by the League's president, Vernon E. Jordan, Jr.

On Monday, Tuesday, and Wednesday nights, there will be a half-hour wrap-up of the preceding day's activities. On Monday, President Reagan is scheduled to speak and the conference will focus its discussions on the Ku Klux Klan, rising violence, and the recent Atlanta murders. Tuesday's topics will be housing, jobs, education, and health; and Wednesday's talks will cover civil rights and the Voting Rights Act.

Coverage will be hosted by veteran Washington newswoman Delores Handy, who will be joined by guest analysts, including Dick Gregory, former Representative Yvonne Braithwaite Burke, Julian Bond, and Patricia Roberts Harris.

pptn
The Pennsylvania Public Television Network:
WLVT/Allentown,
WQLN/Erie,
WITF/Hershey,
WHYY/Philadelphia,
WVIA/Scranton,
WQED/Pittsburgh,
WPSX/University Park

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a memo from the Pennsylvania Public Television Network

WPSX Documentary On U.S. Chronicle

The second season of **U.S. Chronicle** brings to public television a new series of 30-minute documentary reports hosted by journalist Jim Lehrer. The reports are produced by a national consortium of public television stations. WPSX/University Park is part of the consortium and has produced "A Coal Operator's Turn," airing in August on most PPTN member stations (Check local listings).

Alan Walker and the Bradford Coal Company are the focus of "A Coal Operator's Turn." Located in central Pennsylvania's Clearfield County, Bradford Coal Company was founded by Walker's father in 1935. Today Bradford is one of the ten largest coal companies in the state, yielding almost two million tons of coal a year. But Walker, as president of the company, faces a problem that his father did not have to contend with — government regulation.

"A Coal Operator's Turn" chronicles Walker's efforts to negotiate with Pennsylvania's Department of Environmental Resources. The report combines interview segments with scenes of Walker speaking at various meetings concerning permits, citizens' complaints, and air pollution.

Walker feels regulators are "throwing roadblocks" in the way of business. Like many coal operators, he is concerned that government officials know little about the industries they regulate. As a Republican state committeeman for Clearfield County, he feels that one answer to this problem is to participate actively in government.

"What you have to do is get in on the ground floor, when the laws are being written...and if you're active, you can have some input right into the initial stages and come up with a regulation that's going to be a little more fair to industry."

Both government and industry need to find a middle ground, according to Walker, which will benefit both the people and the coal industry. "There has to be some compromise between government and industry," he says, "or you're going to end up without an industry."



Alan Walker, president of Bradford Coal Company, gives his views of industry's battle with government regulations in "A Coal Operator's Turn" on **U.S. Chronicle.**

PBS Interim Underwriting Guidelines

The Public Broadcasting Service (PBS) has issued a new set of interim guidelines that would allow corporate logos and other non-promotional information to be used in on-air identification of underwriters for PBS-distributed programs. The guidelines are designed to track a decision issued in May by the Federal Communications Commission (FCC) relaxing many of its rules regarding public television and the nature of on-air credit announcements.

Company logos may be used to identify, but not to promote, underwriters of public television programs under the new PBS interim guidelines. Where appropriate, logos may be animated and accompanied by standard existing audio signatures or other non-promotional background music. In addition, the audio portion of the underwriting acknowledgement may include, where appropriate to identify the underwriter, non-promotional information such as generic product names or single product brand name. Comparative or qualitative language may not be used. A company's location in terms of city and state can also be identified.

Other changes in underwriting guidelines include: opening underwriting credits may appear together anywhere within the first five minutes of the program; closing underwriter credits may appear immediately before the final production credits; all underwriter credits together (including all underwriters for a particular program) may appear for up to 20 seconds at each credit segment regardless of the number of underwriters; each individual underwriter acknowledgement may appear for up to 10 seconds; acknowledgements of in-kind contributions may identify the actual products or services provided; and rules regarding type and size of credits have been deleted.

The interim PBS guidelines went into effect June 25, the effective date of the FCC rule changes. They will be reviewed by the public television system over the summer to see what, if any, further refinements are needed, before being codified as a final set of guidelines sometime this fall.

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DOCUMENTS SECTION

New PBS Board Members

Six lay representatives and four professional representatives have been elected by the Public Broadcasting Service (PBS) membership to serve on the PBS Board of Directors. All ten were elected to serve three-year terms, beginning July 1, 1981.

The following Lay Directors were elected: Mrs. Margaret H. Cunningham, KRMA/Denver; Stanley J. Evans, M.D., Maine Public Broadcasting Network; Martin L. C. Feldman, Esq., WYES/New Orleans; Dr Teruo Ihara, Hawaii Public Broadcasting Authority; Mrs. Saralyn B. Oberdorfer, Georgia Educational Television Network; and Ms. Valena Minor Williams, KQED/San Francisco.

The following Professional Directors were elected: Gerard L. Appy, Oregon Educational and Public Broadcasting Service; Hope S Green, Vermont Educational Television; Paul J. Steen, KPBS/San Diego; and N. Joseph Welling, WOUB/WOUC, Athens, Ohio.

PPTN Commission Plans For The Future

For the past two years the Pennsylvania Public Television Network Commission (PPTNC), its Long-Range Planning Committee, and staff have been working toward developing plans and policies for the network, and amendments to Act 329 — the network's thirteen-year-old enabling legislation — to encompass the rapid changes in the telecommunications era.

In the fall of 1980, the commission unanimously approved language to update Act 329, and those changes were recently introduced in the House of Representatives as House Bill (HB) 1506.

The revised legislation provides for an expanded mission for PPTNC, concentrating on the growth and development of noncommercial public telecommunications facilities, including broadcasting and programming, educational telecommunications services, and other information services. With the network's 1600-mile, two-way microwave interconnection system and other communications equipment already in place, the facilities can be used to provide additional services on a cost-effective basis in cooperation with other state agencies and noncommercial public telecommunications entities. The bill also proposes a name change to the Pennsylvania Public Telecommunications Commission, to more clearly reflect developments, technologies, and innovations of the current communications era taking place at both the national and state levels.

The Subcommittee on Telecommunications of the House State Government Committee conducted a hearing on HB 1506 in Harrisburg on July 7, 1981, and received both oral and written testimony.

PBS's Infodata Service

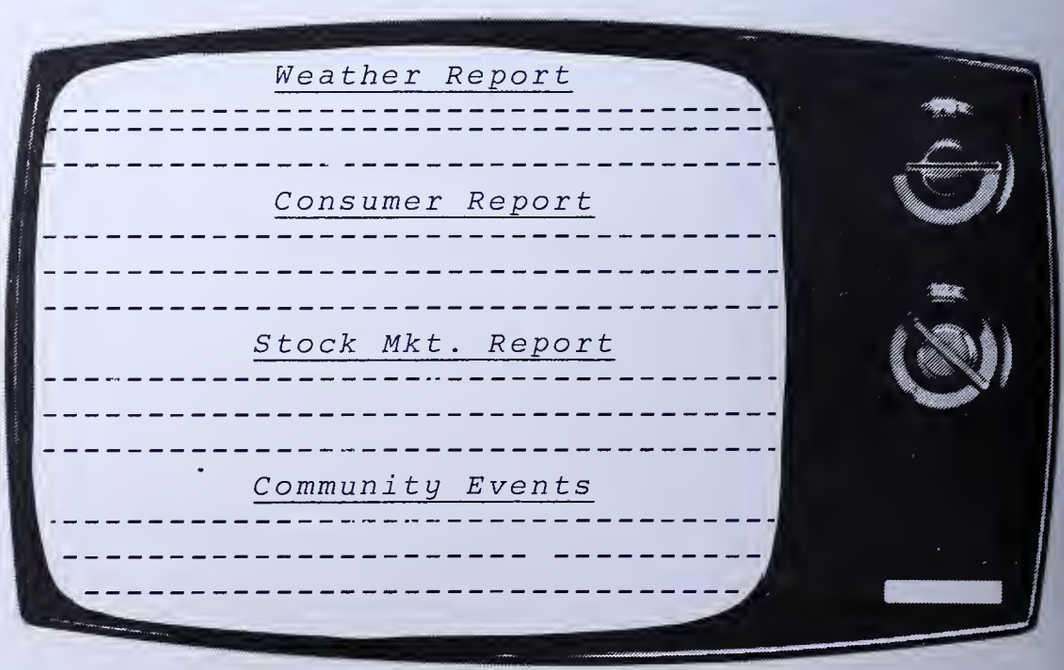
The Public Broadcasting Service (PBS) has been servicing deaf and hearing-impaired viewers with closed-captioning since March 1980. The closed-captioning process inserts program caption data onto Line 21 of the TV picture, a line that does not carry picture information. This data is inserted at the program source, from a specially edited transcript of the audio portion of the program.

Non-program related material can also be provided to hearing-impaired viewers via the same decoding unit that translates closed program captions. This non-program text is referred to as Infodata, and can be originated and inserted by the local broadcaster independent of the program source. The Infodata service could be used to carry news, weather, television schedules, and local announcements of interest to the hearing-impaired.

The Infodata service provides two channels of text information that can be used to carry two entirely independent text data streams. The part of the text data system that physically inserts text information onto Line 21 permits simultaneous transmissions of Infodata and closed-caption data. The viewer can select caption data or Infodata by means of a switch on his/her decoder.

The Infodata system has the ability to create and store as many as eight text articles or about 50 full-screen pages for repeated transmissions. Emergency bulletins and weather information can be composed and inserted on a top-priority basis, instantly interrupting other Line 21 data transmission.

The Telecaption decoder adapters and television receivers sold by Sears, Roebuck and Co. are equipped to receive the Infodata signal. Both PBS and ABC presently use the signal to provide a list of closed-captioned programming as a service to hearing-impaired viewers.



In The Public Interest

Pennsylvania's public television viewers have available a steady diet of award-winning public affairs programs that examine and interpret current events and issues of concern. Series such as **The MacNeil/Lehrer Report, Washington Week In Review,** and **Wall $treet Week With Louis Rukeyser** give viewers an in-depth look at national news — and stories behind the news — from the experts' point of view. And for a comprehensive look at issues of statewide concern, Pennsylvanians can turn to **The People's Business**. This insert, prepared by the PPTN Public Information Office, profiles these four program, presented by PPTN member stations "in the public interest."

The MacNeil/Lehrer Report

Now in its sixth year, **The MacNeil/Lehrer Report** is attracting larger audiences than ever with its straightforward, in-depth reporting of the major news story of the day. The approach remains uncomplicated, uncluttered, unchanged, and is becoming increasingly popular.

Each weeknight, The **MacNeil/Lehrer Report** devotes its full half-hour to a single story. It is this format, which was greeted with skepticism when the program first began, that has now established itself firmly in the American television viewing habit.

In its five years on the air, **The MacNeil/Lehrer Report** has won over 30 major awards for excellence in journalism. It has been acknowledged for its unwavering commitment to the balanced coverage of issues, no matter how controversial. This most often is accomplished by presenting leading experts representing different positions on an issue, questioning them closely, and allowing the audience to arrive at its own conclusions.

The MacNeil/Lehrer Report staff of 30 newsgathering and production professionals, based at co-producers WNET/Thirteen, New York and WETA/26, Washington, D.C., has created 1,500 programs to date on topics ranging from U.S./Soviet relations and the recent Presidential election to toxic waste disposal and genetic engineering.



Jim Lehrer (left), Charlayne Hunter-Gault, and Robert MacNeil provide an in-depth report of the major news story of the day on **The MacNeil/Lehrer Report**.

Though the program often features heads of state and important political leaders, it also presents other perhaps lesser-known figures, who have vital and sometimes overlooked information on a particular issue. Treatment of a typical story ranges from debate and discussion of an issue by those involved to the use of films, mini-documentaries, and newsmaker interviews.

Robert MacNeil and Jim Lehrer, while serving as correspondents for public television's National Public Affairs Center for Television, often discussed their shared dream of a news program that would break away from the headlines and get to the "meat" of the story. They got to try their experiment in 1975, when **The MacNeil/Lehrer Report** began. Five years later their idea has established itself as an institution in American television.

When MacNeil and Lehrer joined forces for their weeknightly news broadcasts, each drew upon his own style and journalistic experiences to create an informative, innovative news program. To Lehrer's extensive knowledge and background in both print and broadcast journalism was added MacNeil's vast expertise in commercial and public broadcasting in the U.S. and abroad. MacNeil is the program's executive editor and New York anchor, and Lehrer is associate editor and Washington anchor. In 1977, these two frequently honored journalists were joined by a third award-winning reporter, Charlayne Hunter-Gault, who brought 15 years of journalism experience to her position as correspondent for **The MacNeil/Lehrer Report**.

The MacNeil/Lehrer reporting methodology resembles a newspaper more closely than a broadcast news operation. A staff of producers and reporters provides the groundwork around which each program is planned and produced.

Five producers (three in New York and two in Washington) act as desk editors, supervising reporters, suggesting and sharpening story ideas, and preparing various production elements. Nine reporters (five in New York and four in Washington) cover specific beats such as foreign affairs, politics, economics, energy, education, and medicine. On a late-breaking story, the team can prepare a complete and up-to-date program in a matter of hours. On several occasions, a planned program has been scrapped as late as two hours before air and replaced by a late-breaking major story.

Each Thursday morning, members of MacNeil/Lehrer's editorial and production staffs gather to sketch a tentative schedule of the coming week's programs. This planning meeting is held via speakerphone between the two production centers, enabling anyone to suggest new story ideas or update current ones. As stories develop during the course of the week, changes are made in the schedule to keep each program topical and newsworthy.

According to a 1980 Roper Survey, MacNeil/Lehrer viewers are roughly the same types of people who regularly view other public affairs programs, and while many of them are politically active, informed "decision makers," an increasing number come from the opposite end of the socio-economic scale. "We're trying to reach anyone who is interested in world events," emphasizes MacNeil, "no matter what their background or familiarity with a topic."

More than two-thirds of the people polled by Roper said **The MacNeil/Lehrer Report** gets them interested in subjects they thought they had no interest in, while three-quarters said they discovered pros or cons of an issue they hadn't thought about before. "These figures tell us we're doing the job we set out to do," MacNeil concludes.

Washington Week In Review

PBS's longest-running program is a public affairs program, **Washington Week In Review**. It first went on the air as a local production of WETA/Washington, D.C., on February 23, 1967. A few months later, it was broadcast over the Eastern Educational Network, a group of 14 stations between Washington, D.C., and Maine; and in January 1969, **Washington Week In Review** became the first program produced by a local station to be put on the new PBS interconnection system.

Washington Week In Review features a group of journalists in a roundtable discussion of current headlines from the perspective of the nation's capital. The first panel consisted of Richard Fryklund of "The Washington Evening Star" covering the State Department; Stephen Rosenfeld, staff writer for "The Washington Post" covering the White House; and Neil MacNeil of "Time" magazine covering Congress. WETA's public affairs director, John Davenport, acted as moderator.

Soon Charles Corddry of the "Baltimore Sun" and Peter Lisagor of the "Chicago Daily News" joined the panel. Lisagor was with the program until his death in December 1976. Corddry continues to appear on the program.

Former CBS newscaster Lincoln Furber became **Washington Week In Review's** producer and moderator in 1967. He served as moderator until 1971, and continued to produce the program until his return to print journalism in 1976.

After Furber, Washington attorney and political scientist Max Kampelman and Robert MacNeil, currently executive editor of **The MacNeil/Lehrer Report,** served as moderators. Paul Duke, the present moderator, joined the program in 1974. He is a seasoned political reporter, having covered Congress and national politics for the Associated Press, the "Wall Street Journal," and NBC News.



A typical **Washington Week In Review** panel includes journalists such as (left to right) Jack Nelson, "Los Angeles Times"; Harry Ellis, "Christian Science Monitor"; moderator Paul Duke; Georgie Anne Geyer, "Washington Star"; and Charles McDowell, "Richmond Times-Dispatch."

In its early years, Washington Week in Review maintained four regular correspondents: Peter Lisagor, Charles Corddry, David Willis, and Neil MacNeil. When the "Christian Science Monitor" reassigned Willis to the Far East in 1970, Producer Furber decided to leave the position open and fill it with a different guest panelist every week, the goal being to include a journalist specializing in a newsworthy area not covered by the three regular panelists. Since Lisagor's death, the program has become even more flexible in the selection of guests, with a small corps of semi-regular correspondents and a large group of occasional guests. The list of correspondents and publications that have been represented on the program reads like an encyclopedia of the newspaper and magazine industries.

The program has won the Alfred DuPont-Columbia University Award (1974) in recognition of outstanding journalistic achievement; Emmy Awards from the Washington Chapter of the National Academy of Television Arts and Sciences; and local awards from around the country.

In 1979 the Ford Motor Company, in its first major venture in public television funding, became the underwriter of the series. This underwriting commitment was renewed in 1980 and 1981. Previously, the

program had been purchased by public television stations.

Washington Week In Review is currently carried by 264 of the 278 PBS stations around the country and reaches an estimated seven million viewers each week. In 1975, the Armed Forces Radio & TV Network was granted permission to carry the program on a regular basis to its troops throughout the world, and, in 1976, National Public Radio started carrying the program to its millions of listeners.

Washington Week In Review's future has been in question only once during its existence. In 1973 the Nixon Administration generated intense pressure against public affairs programs on public television. However, the deluge of mail from avid viewers saved it and it remains among the top public affairs programs on public television.

The number of regular viewers of **Washington Week In Review** has been steadily growing, with the most current estimate setting the weekly audience at about seven million persons. According to PBS researcher John Fuller, "just about each month" in recent years shows a substantial audience increase over the same month the previous year. January 1981 was a record month for the series, showing an 18 percent increase over January 1980.

The viewers of **Washington Week In Review** are a vocal and varied group. In addition to criticizing the politics of panel members, viewers have offered them advice on hair styles, invited them to lunch, and scolded them for interrupting each other. As one South Dakota viewer puts it, **Washington Week In Review** "is the next best thing to inviting people in for interesting conversation."

Wall $treet Week With Louis Rukeyser

On November 20, 1970, **Wall $treet Week With Louis Rukeyser** made its television debut from a hilltop studio in Owings Mills, Maryland. Originating from the Maryland Center for Public Broadcasting, twelve miles from downtown Baltimore, the half-hour program was carried by stations of the Eastern Educational Network located along a corridor from Washington, D.C. to the Canadian border. In October 1972, PBS picked up the series for a 35-week run. The following year PBS began transmitting a full 52-week schedule.

The story behind the success of this long-running and internationally recognized program begins with Anne Truax Darlington, creator of the program and former executive producer. "I envisioned an informative, understandable and timely program about a subject that has significance to everyone - MONEY," Ms. Darlington explains. "What I had in mind was a weekly, up-to-the-minute TV primer about the stock market, inflation, interest rates, gold prices, the health of the dollar, etc. I wanted the show to deal in a practical way with any major activity or condition that affects the U.S. economy — and your and my pocketbook."

Much of the success of the series can be directly related to the television and economic expertise of Louis Rukeyser, the program's host since its inception. Mr. Rukeyser, former ABC economics editor and foreign correspondent for both the network and the Baltimore Sunpapers, has attracted a large following due to his skillful, understandable, and witty approach to the general topics covered on the program. To millions of viewers, he is respected for his weekly efforts to let the average investor take a good long look at top investment



Louis Rukeyser is the host of **Wall $treet Week**.

experts and hear their advice, which often reaches only their biggest clients..

From the beginning the program has been produced live, insuring audiences of the latest economic news. Judging by its mail, the series continues to serve and please a large and complex audience concerned about such topics as economics, inflation, devaluation, finance, and trade.

Wall $treet Week's basic format has undergone few changes since the first program. Each individual program usually contains the following segments:

MARKET IN BRIEF — Host Louis Rukeyser reviews the week's closing market picture.
ANALYSIS OF MARKET ACTIVITY — Mr. Rukeyser and selected panelists review factors affecting the week's market activity.
WALL $TREET WEEK EXCHANGE — Panelists respond to questions submitted by viewers.
TOPIC BACKGROUND — A background review of the evening's topic supported by charts, graphs, illustrations, film, etc.
SPECIAL GUEST INTERVIEW — Host and panelists question the special guest expert, amplifying and updating the background information.

In addition to the program segment devoted to answering viewers' questions, **Wall $treet Week** regularly provides viewers written material, free of charge, covering various aspects of the stock market. These have included a bibliography of sources of investment information, tips on how to read a financial report, pamphlets and paperback books, and a glossary of investment terms.

Various honors have been presented to **Wall $treet Week** since its 1970 debut. In 1973, Mr. Rukeyser and Ms. Darlington received the G. M. Loeb Special Award for "Distinguished Contributions to Business, Finance, and Investment, exemplified by the program **Wall $treet Week**." These were the first Loeb Awards presented in the field of electronic media. The program received the 1975 Janus Award for "excellence in financial news programming," presented by the Mortgage Bankers Association of America. A one-hour special edition of **Wall $treet Week** entitled "The 70s: An Economic Review," coproduced with the BBC, was honored in December 1980 by the Southern Educational Communications Association as the "most innovative program of 1979" and the "best public television program of 1979."

The People's Business

Pennsylvania's public television viewers have unique access to their state government via weekly reports on **The People's Business**. The program is produced by public television's Capital Unit, which is managed by WQED/Pittsburgh. The Harrisburg-based news bureau has covered state government for the Pennsylvania Public Television Network (PPTN) since 1975.

The Capital Unit is the only news production organization of its kind in the Commonwealth. Assigned exclusively to the coverage of state government, it maintains a full-time staff of reporters and camera crew to produce **The People's Business**. In Pennsylvania, public television has on-the-spot video coverage available at virtually any time.

Never was that unique capability more important than during the 1979 Three Mile Island accident, when public television had the only video line out of the area. Until other news crews could get to the scene, both national commercial networks and public television's **MacNeil/Lehrer Report** relied upon the Capital Unit crews and those at PPTN's Operations Center to show the rest of the country what was happening, at Three Mile Island and in the Capitol.

Breaking news isn't the only reason for day-to-day coverage of the Capitol. It takes many working sessions to shape an idea into law — committee meetings, hearings, and legislative sessions that most people never see. Instead of brief daily reports on final votes or short press conference quotes, the Capital Unit, in its weekly half-hour program, provides background, insight, and a historical perspective into how things happen. A sense of the stories behind the issues, the political "pull and tug" that is integral to government can be caught only by cameras that are on the job everyday, assigned to "building block" events as well as the headline stories. To bring viewers a broader perspective on the complex state government machine, **The People's Business** includes follow-up interviews, background materials, opposition statements, public opinion, and whatever may be needed to help viewers better understand what might otherwise appear to be an isolated statement or decision.

Senior producer/reporter Kathryn Larson and reporter/producer John Dimsdale have goals for **The People's Business** that serve as guidelines for the program. These goals are: to **educate** viewers about how state government works; to **explain** major problems and issues under consideration by the state legislature and how they affect Pennsylvanians; to **inform** viewers of the latest happenings in state government; to **involve** viewers in the activities of their state government by describing how they can participate in the decision-making process; and to **serve** those who need to know how the system works, what actions are contemplated, and what actions are being taken to serve the needs of state residents.

Each program includes several distinct segments, beginning with a comprehensive report on the week's most compelling issue. "Also This Week" is a review of other major news items. "Inside" takes viewers into government agencies for a look at what they do and how they do it. Two opposing perspectives on a current issue are presented in "Opinion," featuring newsmakers and others in and out of government. "FYI" gives consumer information about government agencies and services. "Next Week" previews the upcoming legislative agenda, including anticipated action on pending legislation.

A sampling of topics recently examined on **The People's Business** includes the state budget deliberations, the future of Three Mile Island, changes in the state welfare code, an investigation into the alleged involvement of organized crime in retail liquor sales, new criminal sentencing guidelines, the state's shortage of nurses, and proposals to revitalize the state's housing industry. When Pennsylvania recently faced a possible drought, a special edition of **The People's Business** reported on the state's water shortage. Coming up this month are reports on pending legislation and a preview of items on the legislative agenda when the General Assembly reconvenes in September.

Larson and Dimsdale are no strangers to reporting and interpreting public affairs, and each broadcast of **The People's Business** puts their professional competence to the test. And, as a recent Penn State survey indicates, they are passing impressively. The survey asked state legislators which Harrisburg news organization provided the best overall coverage of the General Assembly, and the consensus was: The Capital Unit.



Kathryn Larson and John Dimsdale report from the state capital every Friday on **The People's Business**.

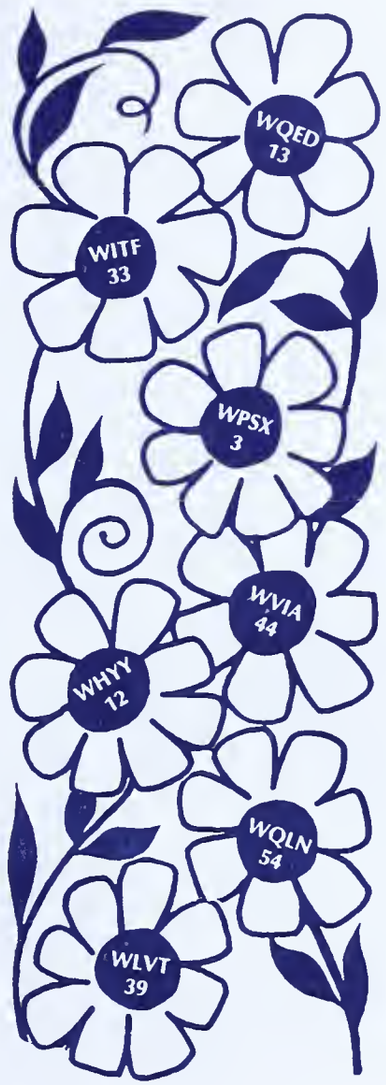
Station To Station

WLVT/Allentown's President and General Manager, Shel Siegel, represented the PPTN Network Operations Committee of the state's seven public telev'sion stations at a recent state House hearing on PPTN's new telecommunications bill. Phil Berman, PPTN Chairman and WLVT representative, also testified on behalf of the commission in support of PPTN's authorizing bill.

Pennsylvania Outdoor Profiles, two one-hour programs focusing on outdoor life in our state, will be made available to all PPTN stations by **WQLN/ Erie** in September. Hosted by Jim Bashline, associate editor of "Field & Stream" magazine and a well-known Pennsylvania outdoorsman in his own right, each of the programs will feature three diverse outdoor activities. One segment will feature Ned Smith, Pennsylvania's wildlife artist "emeritus." Bashline will also talk with Gary Alt, recognized as an expert in black bear migration by state conservation agencies across America. Another segment will highlight a marina in Erie as part of a story on boating. Also featured will be white-water rafting on a Pennsylvania river, a visit inside a fish hatchery, and a pheasant hunt.

From throughout south central Pennsylvania, the response to **WITF/ Hershey's** "Summer Adventure" program schedule has surpassed all expectations. In the past month, the station has literally been inundated with hundreds of requests for registration materials. More than 3,000 children are using television and radio to increase their skills and prepare for next school year. The first semester of courses ran from July 6-31; the second semester is being offered from August 3-28.

Renovation has just been completed on the exterior of **WHYY/Philadelphia's** Wilmington studios. Funded by a Federal Community Development Grant, the work was the second and final phase in the renovation of the city-owned building, which has been occupied by WHYY since 1963. Improvements, designed by the city's Department of Real Estate and Housing, included construction of a ramp and parking lot for access by handicapped persons, repointing of the brick, exterior painting, new windows and lighting, a parking lot, and landscaping.



The Handicapped Are People, Too, the **WQED/Pittsburgh** June **Action Special** produced by Margy Whitmer, received terrific response in the press and from viewers. The hour-long look at spinal chord injuries and the research being conducted to cure victims opened with "Robbie," a documentary about a young man who lives in Aliquippa, just outside Pittsburgh. The follow-up special was a live, phone-in show, with a studio audience composed of representatives of major handicap agencies, organizations, schools, hospitals, and related groups. A panel of experts answered questions and commented on the work being done in paralysis cure. Referral information and a special pamphlet supplied by the Paralysis Cure Research Foundation were available to viewers. WQED has had many requests for the materials.

WVIA/Scranton is the recipient of the One To One Media Award for **At The Gate Alone**, a documentary on mainstreaming the handicapped into school and community. The award for television feature reporting was presented to the Channel 44 production team that included Carol Nelson, producer; Allan Murphy, director; Helen Jean Burn, writer; and Dr. AdaDorothy Hayes, project consultant. Also honored was Lawrence K. Pomeroy, executive producer of the **U.S. Chronicle** series, for which the documentary was originally produced. One To One is an organization formed by journalist Geraldo Riviera to recognize contributions from various media fields that explore current issues in mental retardation and developmental disabilities. Media awards are presented in the fields of journalism, photography, art, film, and publishing.

The **WPSX/University Park** series **Weather/World** is beginning a new weekly segment in August. Called "Around Pennsylvania," the segment will help make Pennsylvanians more aware of area events and the diverse and interesting places to visit around the state. Coming up on the segment will be events such as the Swedish Festival in Mount Jewett, the Juniata County Sesquicentennial Celebration, the Three Rivers Regata, Sneeze Day in Kane, the Philadelphia Folk Festival, and the Susquehanna Boom Festival in Williamsport. The reports will be featured each Wednesday, and will tell viewers how they can take part in these events and others.

Auction Report

During the months of April, May, and June, six PPTN member stations conducted their annual auction of goods and services donated from area businesses in support of public television. Proceeds from the auctions, along with federal and state funding, program underwriting, and viewer contributions, help subsidize stations' operating costs.

Participating stations and the amounts raised are: WLVT/Allentown-over $180,000; WQLN/Erie-$88,000; WITF/Hershey-$198,707; WQED/Pittsburgh-$392, 738; and WVIA/Scranton-$170,834. WHYY/Philadelphia's figures were not available. WPSX/University Park does not conduct an annual auction.

Most public television stations report that their auctions are a successful means of attracting new viewers and increased support for public television. The auctions are popular with bargain hunters and viewers seeking good deals on unusual items. Somewhere in Pennsylvania, high-bidding public television viewers were the recipients of such items as a pedigreed Nubian goat, a private pilots course, a personalized classical guitar concert, rare books, an Irish jaunting cart, a Steinway grand piano, a raft trip, Caribbean cruises, a painting of General Custer, and the list goes on...

Special Programming Highlights Pledge Week

A week of distinctive programming will highlight the summer fundraising and public awareness campaign, August 22-30, on public television stations throughout the country, including several PPTN member stations (Check local listings). Everyone is sure to find something to enjoy in the lineup of special offerings, from the popular lectures of Dr. Leo Buscaglia to the irreverent humor of Mark Russell, from the down-home music of the Grand Ole Opry to the illustrious drama of Masterpiece Theatre.

Also available for viewers' pleasure is the music of artists such as Paul Simon, Willie Nelson, the Oak Ridge Boys, the Boston Pops Orchestra, pianist Murray Perahia, and a host of performers from the 1950s, including Arthur Godfrey, Teresa Brewer, Rosemary Clooney, the Four Lads, Eddie Heywood, Frankie Laine, Mitch Miller, Guy Mitchell, and Patti Page.

Movie fans will enjoy a profile of Katharine Hepburn and her Academy Award-winning performance in "The Lion in Winter," and a look at director John Ford and his films.

Anyone with a taste for adventure and history will want to watch the first Americans land on the moon, and a recreation of the Battle of Britain. Another step back in time will provide a look at various inventors and their inventions, illustrated with vintage newsreel footage from the 30s and 40s.

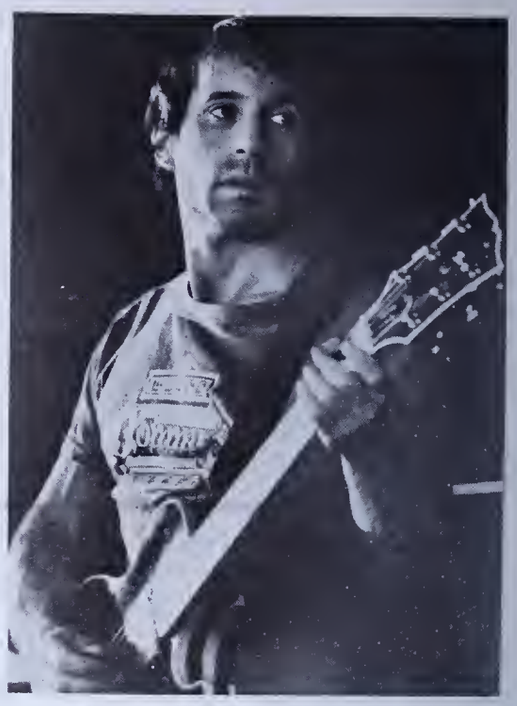
For those who tune in to public television for probing documentaries, there will be an examination of the world food crisis and a report on the working and living conditions of European factory workers.

The lineup of special programming will be punctuated by entertainment extravaganzas. Beverly Sills and Isaac Stern are hosts to some of the world's leading singers, dancers, and instrumental artists, and Steve Allen is joined by music and comedy stars for a spectacular evening of fun and laughter.

This is just a sampling of what is available for audiences of all ages and television tastes. Check local listings for air dates and times for all programs.



Host Isaac Stern and special guest Big Bird take part in the special programming available during the August fundraising and awareness campaign.



Paul Simon, captured live in concert, helps celebrate public television during the August fundraising and awareness campaign.

pptn

The Pennsylvania Public Television Network:
WLVT/Allentown,
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WITF/Hershey,
WHYY/Philadelphia,
WVIA/Scranton,
WQED/Pittsburgh,
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a memo from the Pennsylvania Public Television Network

New Statewide Monthly Public Affairs Series Premieres

Pro-Con with Charlayne Hunter-Gault, a new monthly public affairs series exploring major statewide issues through documentary and debate, premieres Thursday, September 24 at 8:00 p.m. with an examination of unions in schools. **Pro-Con** will be presented over the seven PPTN member stations monthly, September through April.

As Pennsylvania students return to schools and as the teachers' union and the state administration fight over money for education, the program will look at the effect that unionization of teachers has had on public education. Have unions made schools better? Or are they to blame for the problems in schools?

Each of the eight, sixty-minute specials in the **Pro-Con** series is intended to provide viewers with information on major public questions facing the Commonwealth. In addition to a background report on the topic, each program will offer a two-part documentary segment — one pro, one con — that will argue both sides of the issue. These segments will be produced in cooperation with principal advocates of both sides. Following the documentary, professionals across the state will join in a full thirty-minute interconnected discussion at PPTN member stations. With the exception of the first program, the debate portion will be broadcast live.

Host and editor for **Pro-Con** is Charlayne Hunter-Gault, correspondent for public-television's weeknightly **The MacNeil/Lehrer Report**. Ms. Hunter-Gault will moderate the debate portion of the program.

Topics under consideration for future **Pro-Con** specials include abortion, state stores, welfare reform, no-fault auto insurance, and parole.

Pro-Con is produced by WITF/Hershey for PPTN member stations. John Baer is executive producer; Douglas Evans, director.

Charlayne Hunter-Gault Is Host And Editor



Charlayne Hunter-Gault is host and editor for **Pro-Con**, the new statewide public affairs series.

Charlayne Hunter-Gault is now entering her fourth year as Correspondent for public television's **The MacNeil/Lehrer Report.**

A former metropolitan reporter for "The New York Times," Ms. Hunter-Gault specialized in coverage of the urban black community. While at "The Times," she won several publisher's awards and the Unity Award from Lincoln University for an article on teenage unemployment. She remained at the newspaper from 1968 to 1976, except for a six-month stint as co-director of the Michele Clark Fellowship program for minority journalists at Columbia University.

Before working for the "Times," she was a "Talk of the Town" reporter for "The New Yorker Magazine." Later, she won a Russell Sage Fellowship to study at Washington University, where she was on the staff of "Trans-Action Magazine." During 1967, she was part of a special three-person investigative news team at WRC, the local NBC affiliate in Washington, D.C. She also anchored the evening news there.

Since joining **The MacNeil/Lehrer Report**, she has received numerous broadcast awards and honors including the American Women in Radio and Television Award, and Good Housekeeping Broadcast Personality of the Year Award in 1978. In 1979, she received the National Commission on Working Women's "Women at Work" award for a program on Katherine Dunham, and the Newswomen's Club of New York Front Page Award for "A Matter of Dignity," Best Documentary of the year.

She served on the jury for the Pulitzer Prize in 1977, and was awarded the National Urban Coalition Award for Distinguished Urban Reporting. She is also a member of the Council on Foreign Relations and on the board of Skidmore College. This past spring, she received an honorary doctorate from Bates College.

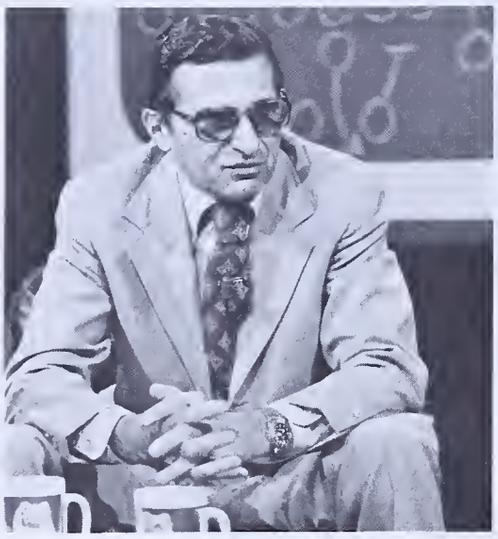
Ms. Hunter-Gault's articles have appeared in "Ms.," "Life," "Change," "Essence," "Saturday Review," "The New Leader," "Coronet," "The New York Times Magazine," and "The New York Times Book Review."

She lives in New York City with her husband, Ron, and her son and daughter.

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DOCUMENTS SECTION

TV Quarterbacks Begins New Season

Joe Paterno, director of athletics and head football coach at Penn State University, brings his philosophy and expertise on college sports to **TV Quarterbacks**, a weekly statewide public television series beginning its 17th season Sunday, September 13, on most PPTN member stations (Check local listings).



Joe Paterno, athletic director and head football coach at Penn State University, talks candidly about the college football scene on **TV Quarterbacks**.

An advocate of the scholar-athlete approach to college sports, Paterno is one of the "winningest" coaches on the college football scene. Determined to make college football more than a series of wins and losses, Paterno is reported to be as proud of his players' academic achievements as he is of his own 15-year record of 141 wins, 31 losses, and a tie.

TV Quarterbacks picks up on Paterno's philosophy about the game, offering viewers background and insight to help them enjoy college football even more. Using highlights from Penn State games, Paterno talks about some of the country's best college teams and discusses game strategy and wide-ranging issues like recruitment, schedule planning, and academic standards.

The series also features interviews with players and questions for the coach posed by key sports journalists. Among sports writers expected to participate are Ralph Bernstein of the Associated Press, Joe Juliano of United Press International, Pete Alfano of "Newsday," and Den Denlinger of "The Washington Post."

TV Quarterbacks is a production of WPSX-TV/University Park.

Live From Kennedy Center

Leonard Bernstein's monumental stage production, "Mass," which inaugurated the opening of The John F. Kennedy Center for the Performing Arts in Washington, D.C. a decade ago, will be recreated in celebration of the Center's 10th anniversary and become a live public television spectacular in the **Kennedy Center Tonight** series. "Mass," subtitled "A Theatre Piece for Singers, Players, and Dancers," will be broadcast live on most PPTN member stations and simulcast on affiliated National Public Radio stations Saturday, September 19 (Check local listings).

Based on the liturgy of the Roman Mass, Bernstein's work takes its form from the Kyrie Eleison, the Gloria, the Credo, the Sanctus, and the Agnus Dei, and follows the step-by-step struggle of one man towards some of the affirmation. "Mass" embraces nearly every musical idiom including opera, gospel, rock, blues, ballads, and jazz. The company includes two choirs, a full orchestra, a rock band, two dance groups, and a host of soloists.

Kennedy Center Tonight is produced by WQED/Pittsburgh in association with the Kennedy Center and in cooperation with WETA/Washington, D.C.

Public Television's Adult Learning Service

This fall over 100 public television stations and an estimated 500 colleges and universities will be participating in the PBS Adult Learning Service, which begins the week of September 7. The nationally coordinated project, developed by the PBS PTV-3 Program Service, is the first of its kind offered on public television.

A total of nine courses will be broadcast by the stations for credit at participating institutions. Seven are telecourses prepared for open-circuit distribution with general audience viewing in mind. Two are public television series adapted for college credit through the use of wrap-around segments. All of the courses are accompanied by supplemental materials, such as text books and student study guides. The amount of credit granted for successful completion of each course is determined by each college or university.

The telecourses being offered are American Government Survey, an overview of the governmental system of the United States; The American Story: The Beginning Through 1876, a first-semester American history course; Contemporary Health Issues, an examination of critical health questions facing society; Humanities Through the Arts, a survey of film, drama, music, literature, painting, sculpture, and architecture; It's Everybody's Business, an introduction to the complex operations of the American business world; Understanding Human Behavior, an introduction to psychology, and Interaction, an inservice education course for school instructional personnel. The wrap-around courses are **Cosmos**, an interdisciplinary study of science; and several of **The Shakespeare Plays**.

Numerous colleges and universities throughout Pennsylvania are taking part in the Adult Learning Service in cooperation with PPTN member stations. These include: Gannon University, Erie Business Center, Mercyhurst College, and Alliance College (with WQLN/Erie); Penn State University (with WPSX/University Park); Elizabethtown College, Franklin & Marshall College, Central Pennsylvania Business School, Susquehanna University, and Lebanon Valley College (with WITF/Hershey); Wilkes College, King's College, College Misericordia, University of Scranton, Bloomsburg State College, and Luzerne County Community College (with WVIA/Scranton); Moravian College and Northampton County Area Community College (with WLVT/Allentown); Temple University, West Chester State College, Delaware State College, Rosemont College, Widener University, Antioch University/Philadelphia, Bucks County Community College, Philadelphia College of Textiles and Science, Delaware County Community College, Community College of Philadelphia, Burlington County College, Gloucester County Community College, Delaware Technical and Community College, Harcum Junior College, and Gwynedd-Mercy College (with WHYY/Philadelphia). Several additional institutions are expected to begin offering courses in 1982.

Not all courses are being offered through all participating institutions. For more information, contact your local public television station or area colleges and universities.

This Fall On PBS

This fall public television captures the American scene through dramatic adaptations and documentary profiles. Included in this season's lineup are dramatization's of Edith Wharton's novels, "House of Mirth" and "Summer"; and an operatic version of Robert Penn Warren's Pulitzer prize-winner, "All The King's Men," entitled **Willie Stark**. Public television also presents **Enterprise**, a close-up look at the world of business; **Frank: A Vietnam Veteran**, a moving portrayal of the effects of war on one survivor, and **We're Not The Jet Set**, Robert Duvall's portrait of a Nebraska farm family.

Three new public affairs series premiere this fall on public television. **Enterprise**, hosted by Eric Sevareid, delves into the unpredictable world of business with 13 half-hour investigations, including an examination of agri-business, a major airline price war, and the search for new sources of energy. American philosopher Ben Wattenberg presents 13 half-hour essays on American life, from our economic future to religion, on **Ben Wattenberg At Large**. Conversations with American "notables" like Mike Wallace of "60 Minutes," author John Cheever, and sportscaster Howard Cosell are featured on **John Callaway Interviews**.

A collection of seven distinctive productions by independent filmmakers find a home on public television this fall. These include "Northern Lights," a dramatization of the political activism of North Dakota farmers during the 1920s; "We're Not The Jet Set," a portrait of a farming family in Nebraska; and "The War At Home," documenting the domestic conflicts during the 60s resulting from the Vietnam War; and returning presentations of "Lewis Mumford: Toward Human Architecture" and "Word Is Out."

Viewers interested in developing new skills will find photography, international cookery, and 19th century woodcrafting easier to tackle with the presentation of three new how-to programs: **The Photo Show, The World of Cooking,** and **The Woodwright's Shop**.

Nine favorites return this season with new programs. **Nova**, public television's award-winning science series, returns with 13 one-hour programs making the world of science more understandable and entertaining. The richness and diversity of the human experience are explored from an anthropological point of view in 13 new one-hour programs from the **Odyssey** series.

The best in the performing arts continues to be presented on public television when **Great Performances** premieres its ninth season this fall. Among this season's offerings are "Willie Stark," Carlisle Floyd's bold new opera about the rise and fall of a Southern politician, and dramatizations of Edith Wharton's "House of Mirth" and "Summer "

Masterpiece Theatre will present a dramatization of Nevil Shute's best-seller, "A Town Like Alice" and the story of the love affair of the century, "Edward and Mrs. Simpson." "Othello" leads off this season of **The Shakespeare Plays**, with Anthony Hopkins in the title role. Also featured on **The Shakespeare Plays** this fall will be "Timon of Athens."

Matinee At The Bijou will delight viewers with a new season of classic movie presentations that include features, cartoons, and newsreels from the 30s and 40s. Soccer lovers will continue to find their favorite sport featured in this season's highlights of European competitions on **Soccer Made In Germany**. And teenagers will find that **The Righteous Apples** examines the serious pressures of their lives with sensitivity, humor, and music.

Public television's specials have consistently been met with critical acclaim and delight. This season's specials feature music, public affairs, science, and drama. **Live From The Met** and the **Los Angeles Philharmonic Bicentennial Concerts With Carlo Maria Giulini** offer front row seats at major new performances. Four new **Survival Specials** take viewers to the natural habitat of animals they've previously encountered only in zoos. The search for Nazi war criminals is documented on **The Hunter And The Hunted**, while **Frank: A Vietnam Veteran** tells the story of the effects of war on one survivor's life.

Mark Russell Comedy Specials return to play havoc with our nation's political goings-on, and **Just Another Missing Kid** follows the search for a Canadian youth who disappears in the United States. **Stepping Out** presents an inspirational performance by forty mentally handicapped people at the Sydney Opera House; and the Academy award-winning **Board And Care** dramatizes the attempt of two Down's syndrome teenagers to develop a meaningful relationship.



Chrissie Thompson joins Fred Rogers in his workshop on **I Am, I Can, I Will,** the new series on disabled children premiering this fall on PBS (Check local listings).

Americans of every age will find special programs during public television's daytime schedule. **Sesame Street, The Electric Company, Mister Rogers' Neighborhood,** and **Studio See** return for children this fall. Public television also continues its commitment to provide a series of programs on the lives and accomplishments of disabled people, young and old, including the new **I Am, I Can, I Will,** about disabled children hosted by Fred Rogers. In addition, there willbe programs geared toward young viewers from a variety of ethnic backgrounds, including two new series, **Oye Willie** and **The New Americans. From Jumpstreet, Villa Alegre, The New Voice, People Of The First Light, Pearls, Up And Coming,** and **As We See It** will return in the fall schedule to round out the varied experiences of America's young people. Specials include **Hot Shots,** highlighting the youthful sport of skateboarding. And, **The Advocates In Brief** returns to examine current events through debate on major issues.

Public television's ongoing commitment to provide in-depth news and current affairs programming continues this season with **The MacNeil/Lehrer Report, Wall $treet Week, Washington Week In Review, Firing Line, The Lawmakers,** and **The Captioned ABC News.**

The Dick Cavett Show returns with new guests to entertain and inform and Bob Thomson comes back to help viewers grow healthy gardens and houseplants on **The Victory Garden**. Roger Ebert and Gene Siskel continue to offer their sometimes conflicting reviews of the current cinema releases on **Sneak Previews**

The critically acclaimed **Cosmos** series, offering Dr. Carl Sagan's personal tour of the universe, will also return this fall for an encore presentation. **Once Upon A Classic** will present its "visual library" for family enjoyment of many literary classics, and **Soundstage** will offer encore presentations of the best in contemporary music and musicians. **This Old House** returns to aid viewers in rehabilitating old structures, and the popular **The Duchess Of Duke Street** will continue in its encore presentation.

Check local listings for broadcast dates and times.

Teaching America To Sing

The man who has made choral music among the country's most popular entertainments is 80-year-old Fred Waring. His summer workshops for talented young singers from around the country provide the backdrop for **Teaching America To Sing**, airing Saturday, September 19, on most PPTN member stations (Check local listings).

Learning how to sing "all of the beauty of all of the sounds of all of the syllables of all of the words" is what the annual Fred Waring Choral Music Workshops are all about. They're also about old-fashioned values and stunning "show biz" performances. Each year music students, aged fifteen to twenty-one, gather at the Workshops to share a unique music experience under the guidance of Waring, his choral directors, choreographers, members of the "Young Pennsylvanians," and actress Patsy Garrett, who has worked with Waring for forty years.

Known for his famous blender as well as his popular choral music, Waring and his groups have introduced more new songs to the world than any other song leader, at the request of such composers as Irving Berlin, Hoagy Carmichael, Richard Rodgers, and Jerome Kern.

Teaching America To Sing follows students through demanding sessions with the song leader and long hours of singing and dancing, which culminate in a public concert with "Rhythm of Life" and other Waring songs. "Thank you...thank you...thank you" is their unison response, accompanied by quick, crisp bows that are the hallmark of Waring showmanship. The "graduation" performance is a surprising blend of exhilaration and tears for 150 students who accomplished, flawlessly, what seemed impossible — an outstanding professional performance in less than two weeks.

Teaching America To Sing is produced for PBS by WPSX/University Park.

Station To Station

WLVT/Allentown has secured an underwriting grant to provide first national coverage of International Bicycle Racing Championships to take place at the Velodrome in Lehigh County. The program will be seen nationally on the **SportsAmerica** series, as well as offered for release on PPTN member stations. WLVT has produced several sports series seen on the ESPN Cable Network and PBS.

WQLN/Erie wound up its Summerfest membership pledge week with a weekend of non-broadcast events held on the wooded grounds of its studios. On Friday, August 28, a three-hour Square Dance Special featured local groups who demonstrated Western and traditional style square dancing. Saturday, Mr. McFeely, of **Mister Rogers' Neighborhood**, hosted a Children's Festival. The kids were treated to performances by the Erie Civic Ballet and the Children's Theatre Ensemble, and were entertained by clowns, mimes, and the Cookie Monster. Tom McLaren, of WQLN/FM, marveled them with magic, and Paul Speice, host of "Guppies to Groupers," led the kids in a game of Simon Says. The annual Sunrise Classics Champagne Brunch was held on Sunday. WQLN staff and volunteers served a catered brunch while Erie Philharmonic Orchestra conductor Walter Hendl entertained with a piano recital.

Three institutions of higher learning in the **WITF/Hershey** broadcast area are participating in the PBS Adult Learning Program Service, a major new project that utilizes television as the basis for college credit. In conjunction with WITF's broadcast schedule, Elizabethtown College, Lebanon Valley College, and Susquehanna University are offering three separate television-assisted courses in the fields of the Humanities, Psychology, and Business. Each course represents an integrated learning system that combines television viewing with textbooks and campus meetings.

WHYY/Philadelphia took a crew to The Comedy Works, a local comedy landmark that is increasingly a stop on the national nightclub circuit. The result was **The Variety Store Comedy Special**, an evening of live comedy for television featuring the best in Delaware Valley talent. The "non-hosts" were "Evening Magazine's" Bob & Bob and the emcee was WIOQ Radio's Harvey. Comics included were Judy Toll, Tom Wilson, Paul Reiser, and David Sayh.

WQED/Pittsburgh has received more honors for two **National Geographic Specials**. The International Wildlife Festival presented "Etosha: Place of Dry Water" with a Golden Tusker Award at its annual convention in July. "Etosha" also won the John X. DaSilva Memorial Award and was voted Best of Festival by those attending. "Gorilla" won a special recognition award.

WVIA/Scranton has received funding to produce a special profiling Pennsylvania motion picture pioneer Lyman H. Howe, who was prominent in the silent screen era of the early 1900s and was later an innovator in the use of sound effects. Funding for the special, which will air in 1982, was provided by the Pa. Humanities Council, the Pa. Arts Council, and the Sordoni Foundation.

WPSX/University Park will cover the September 22nd soccer match between Penn State University and Lock Haven State College at Jeffrey Field in University Park Two of the best college soccer teams in the country, Penn State and Lock Haven are "backyard rivals" located just 35 miles apart in central Pennsylvania. In addition to coverage of the match, pre-game and half-time segments will explain the basic rules of college soccer and some of the strategies and subtleties of the game.

pptn

The Pennsylvania Public Television Network:
WLVT/Allentown,
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WITF/Hershey,
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